

No. 4006.

SATURDAY, AUGUST 6, 1904.

PRICE
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THE UNIVERSITY COURT of the UNIVERSITY of ABERDEEN will, at a Meeting early in September, proceed to appoint a LECTURER in POLITICAL ECONOMY.
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Applications, along with fifteen copies of Testimonies, are to be lodged with ROBERT WALKER, Esq., M.A., Secretary of the University Court, before SEPTEMBER 15 ensuing.
University of Aberdeen, July 26, 1904.

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PARIS: W. H. SMITH & SON, 248, Rue de Rivoli; and at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

GLAMORGAN COUNTY COUNCIL.

EDUCATION COMMITTEE.

The GLAMORGAN COUNTY COUNCIL intends to appoint a LECTURER in MINING to teach at certain Centres in the East of the County for One Year, such appointment to be reconsidered at the end of the first year.
The salary will be 150s. a year, with a County Capitation Grant of 2s. 6d. based on the average attendance at the Classes wholly taught by him, and Two-Thirds of the Grant made by the Board of Education in respect of the Students attending such Classes.
The Lecturer will be required to reside where directed, and give his whole time to the service of the County. His travelling expenses on an approved scale will be paid.
Canvassing of Members of the Council, personally or by letter, will be deemed a disqualification, and letters written in recommendation of Candidates will be deemed to have been written with their knowledge and sanction, unless they can satisfy the Committee to the contrary.
Applications should be made before AUGUST 15 on Forms to be received from the undersigned.
JOHN JAMES, M.A. Ph.D., Chief Education Officer.
Education Department, Westgate Street, Cardiff, August 2, 1904.

SECONDARY SCHOOLS and PUPIL TEACHERS' CENTRES at OLDBURY and REDDITCH.

The WORCESTERSHIRE COUNTY COUNCIL require the services of a PRINCIPAL for the proposed new SECONDARY SCHOOL and PUPIL TEACHERS' CENTRE at OLDBURY. A PRINCIPAL is also required under the same conditions at REDDITCH. Salary in each case 200s. per annum.
The COUNTY COUNCIL also require the services of a HEAD LADY ASSISTANT at REDDITCH. Salary 120s. per annum.
The Candidates appointed will be required to take up their duties not later than SEPTEMBER 10, 1904.
Applications may be sent to the undersigned (from whom all further particulars may be obtained) not later than WEDNESDAY, August 10, 1904.
S. G. RAWSON, Director of Education.
County Education Department, 37, Foregate Street, Worcester.

UNIVERSITY COLLEGE of NORTH WALES.

(A Constituent College of the University of Wales.)
Applications are invited for the PROFESSORSHIP of GREEK, Salary 300s. 6d. copies of each Application and set of Testimonials to be in the hands of the undersigned (from whom further particulars may be obtained) not later than WEDNESDAY, October 5.
JOHN EDWARD LLOYD, M.A., Secretary and Registrar.
Bangor, July 20, 1904.

THE DURHAM COLLEGE of SCIENCE,

NEWCASTLE-UPON-TYNE.
ENGLISH LANGUAGE and LITERATURE.

THE COUNCIL invite applications for the PROFESSORSHIP of ENGLISH LANGUAGE and LITERATURE. The remuneration attached to the Chair will consist of a fixed stipend and share of Fees.
Further particulars may be obtained from the undersigned (from whom copies of Applications and Testimonials must be sent not later than SEPTEMBER 10, 1904).
F. H. PRUEN, Secretary.

LONDON COUNTY COUNCIL.

VACANCIES FOR TRAINING COLLEGE MISTRESSES.

THE LONDON COUNTY COUNCIL, in connexion with the development of their Training College work, will require, in SEPTEMBER, the services of at least TWO ASSISTANT MISTRESSES, the one to act as Normal Mistress, with a salary of 225s. per annum, and the other as Class Teacher, with a commanding salary of 150s. per annum, rising by annual increments of 5s. to a maximum of 165s. per annum. The former must be a Graduate, with special experience of work in connexion with the Training of Teachers, and with further qualifications in one of the following groups:—(a) English Language, Literature, and History; (b) Science and Mathematics; or (c) Modern Languages. The latter must have special qualifications in one or more of the above groups, and with some experience of work in Secondary Schools. In addition to the above vacancies it is possible that additional Normal Mistresses will be required in connexion with the London Day Training College.
Applications for these posts must be made on Forms to be obtained from the CLERK of the COUNCIL, Education Office, Victoria Embankment, W.C. to whom they must be returned not later than the first year in—Sunday, September 5, marked outside "Training College Mistresses." Copies of three recent Testimonials must be sent with the Application Form.

LONDON COUNTY COUNCIL.

LONDON DAY TRAINING COLLEGE.

THE LONDON COUNTY COUNCIL will require the services of THREE ADDITIONAL MISTRESSES to undertake work in SEPTEMBER or OCTOBER at the LONDON DAY TRAINING COLLEGE under Prof. Adams, Professor of Education in the University of London. It is necessary that the Mistresses should be qualified to supervise the School Practice of Students, as well as to give instruction in Arts or Science. The salary attached to the principal post will be 200s. a year, and the two other Mistresses will be appointed at 150s. a year. Candidates must apply on Forms to be obtained from the Clerk of the Council, Education Office, Victoria Embankment, W.C. The Forms should be returned not later than THURSDAY, September 8. The envelopes should be marked "Training College Mistresses."
G. L. GOMME, Clerk of the Council.

WELSH INTERMEDIATE EDUCATION

ACT, 1880.

HOLYWELL COUNTY (DUAL) SCHOOL.

The GOVERNORS of the above SCHOOL invite applications for the post of ASSISTANT MISTRESS. Must be a Graduate of a University in the United Kingdom. Preference given to a Candidate specially qualified to teach Classics. Previous teaching experience essential. Salary 100l. per annum, rising by annual increments of 5l. to 125l. Duties to commence SEPTEMBER 20, 1904.—Applications, stating age, qualifications, previous experience, &c. with copies of recent Testimonials, to be sent to the Undersigned on or before AUGUST 13, 1904.

FRED LLEWELLYN-JONES, LL.B. B.A.,
Solicitor, Holywell, Clerk to the Governors.

July 26, 1904.

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July 26, 1904.

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Particulars of the duties and conditions of appointment may be obtained from the undersigned, to whom applications, on the special form provided for the purpose, must be forwarded not later than noon on MONDAY, August 23.

Canvassing will be held to disqualify a Candidate.
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Municipal Technical Institute, Belfast.

CITY and COUNTY of the CITY of NOTTINGHAM MUSEUM and ART GALLERY.

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Applications, stating age, qualifications, and previous engagements, accompanied by three copies of recent Testimonials, endorsed "Art Museum Assistant," should be addressed to the Town Clerk, Guildhall, Nottingham, not later than 12 o'clock on SATURDAY, August 20, 1904.

Further particulars may be obtained of the Director and Curator, Mr. G. HARRIS, F.S.A., The Castle, Nottingham.

Canvassing, either directly or indirectly, will be held to be a disqualification for appointment.

By order of the Committee. SAMUEL G. JOHNSON, Town Clerk.
Guildhall, Nottingham, August 1, 1904.

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LITERATURE

Elizabethan Sonnets. Newly arranged and indexed, with an Introduction, by Sidney Lee. 2 vols. (Constable & Co.)

It has been computed, says Mr. Sidney Lee, that the sixteenth-century sonnets of Western Europe exceed in number three hundred thousand. One hundred and twenty-one volumes of sonnet-sequences came from Italian presses in the first quarter of the century; three hundred and twenty-six, most of them bearing convincing testimony to the degeneracy of the art, were published during its last quarter, while M. Vaganay's bibliography of the 'Sonnet in France and Italy' describes some thousands of volumes. Mr. Lee's publication, containing nearly a thousand sonnets, consists of fifteen works published virtually within a range of seven years at the close of the sixteenth century, and then does not cover more than a fraction of the production of that time.

The series of volumes comprising "An English Garner," of which this work forms part, is honourably distinguished among the cheap reprints of our time by the value and weight of the introductions provided. Mr. Lee's essay of some hundred pages is one of the most suggestive of these. It opens with a study of the Petrarchan sonnet, followed by an account, necessarily very short, of the sonnet in sixteenth-century Italy and France. Ronsard, Du Bellay, Desportes, De Baif, were among the chief sonneteers of the time:—

"They idealized beauty, alike in its yielding and wayward moods, in strict imitation of their Italian masters. The imagery is always derivative. Flowers and precious stones, planets and comets, sunrise and sunset, shipwrecks and sieges, the ghostly phantoms of lovers' nights, tigresses and Medusas, march in as wearisome a procession through the French sonnet-sequences as through the Italian sonnet-sequences of the sixteenth century.....it is rarely that a spontaneous note was sounded."

The sonnet, Italian in its origin and early growth, owes its vogue to Petrarch. His two sequences contain 317 sonnets mingled with other forms:—

"Petrarch's topic, like Dante's, is the Platonic ideal of love, the glorification of ethereal sentiment. The effort doubtless derived its original impetus from a genuine experience of the poet, but the idealistic web which he weaves about his emotion proves that his work is mainly a conscious exercise of the intellect and imagination, with which his own affairs of the heart have only a remote or shadowy concern. All the phases of elation and despair which love may be deemed capable of engendering in the mind find artistic reflection in Petrarch's verse. He sketches with a gentle delicacy of phrase the effect on amorous feeling of spring and summer, of light and darkness, of the presence and absence by day and night of a beloved mistress. He describes with every imaginative embellishment the beauty of his mistress's features, her intellectual endowments, her high birth. His thought is nearly always true to the ethereal plane which he marked out for himself as his field of labour. Very rarely and very momentarily does he touch earth. At the same time, it is to be noted that a current of religious fervour colours his poetry, especially the second of his sonnet-sequences, which he inscribed to Laura after death; and occasionally he turns altogether from purposes of love to give play to strong political feeling, or to testify affection for a friend or patron of his own sex. But the exaltation of the ideal type of beauty which connotes both mental and physical perfection is his main aim. The sonnet-sequence in later years was occasionally diverted from that goal which Petrarch most conspicuously sought, but he himself gave the cue for all subsequent variations of the sonnet-topic. Later sonneteers greatly developed the hint that he offered them in the sonnets which he inscribed to his male friends.These poems he made vehicles for exuberant adulation, for expressions of admiration and affection. Often the sensual aspect of love, on which Petrarch very lightly touched, gained in the sonnets of succeeding ages mastery over its ethereal aspects. Some sixteenth-century sonneteers, again, impressed either by Petrarch's pietism or by his political enthusiasm, turned their poems to the purposes of spiritual meditation or of political exhortation. At times metaphysical reflection of a somewhat more technical kind than Petrarch essayed became the sonneteer's leading theme. But it is very rarely that the seed had not been sown by the Italian master."

The subject-matter of the Elizabethan sonnet being thus limited, it was doomed to commonplace in the hands of all but the greatest masters. Its form allowed of a small number of ideas, the more insignificant the better (as more easily restrained within the limits of the allotted compartments), while the gaps between them were filled in with a packing of images and conceits. "Originality of thought," then, is not a quality to be expected. Dante and Petrarch had exhausted the varieties of artificial and genuine passion. What is to be hoped for is some measure of originality of expression. And this, we think, we have to quite as large an extent as could be expected in a literature of what are, virtually, exercises in composition. If we set aside altogether Shakespeare's sonnets, one sonnet of extraordinary beauty, which the late Oxford Professor of Poetry has done his best to reduce to bathos by the reading,

Since there's no help, come let us rise and part,

and perhaps other thirty worthy a place in an anthology, constitute a very satisfactory proportion of the thousand here printed.

Mr. Lee's thorough examination of the sources of the Elizabethan sonnet may perhaps create a false impression of their effect on the public they were written for. Italian literature at that time was well known in England. It was the language of diplomacy and of commerce, and Italian poets were welcomed at Court under Henry VIII., as under his daughter. Moreover, manuscript translations were current to an extent hardly realized even by professed students of the period—Danett's 'Commines,' for example, circulated in manuscript for thirty years before being printed; some of them are lost (Lodge, e.g., says that "Desportes is for the most part Englished"), and some are still unprinted. If the literary world of that day were as familiar with Italian as we are with Latin, and sonnetteering were a recognized form of poetical exercise, was it any more necessary for writers formally to acknowledge their debt than it would be to-day for a writer of occasional verse copying an ode of Horace? Watson, in his 'Passionate Centurie,' prefixed a note of the source to each poem. What difference would it have made to his public if he had omitted it? We could wish that Mr. Lee had devoted some space to a consideration of the limits set themselves by Elizabethan writers between permissible imitation and plagiarism. We are inclined to think that no blame attached, in their minds, even to what we should call downright plagiarism. Quotation marks were not in general use, and when a writer found that what he had to say had already been well expressed by another, he used that without scruple. Puttenham's oft-quoted blame of Sothorn was not for stealing Ronsard's verse, but for appropriating to himself Ronsard's claim as a first follower of Pindar. No doubt writers accused each other of imitation, but that was simply a way of putting the lack of originality—which is always pretty general. The student of Elizabethan literature should, then, be prepared to take note of the existence of plagiarism without its exciting any strong feeling of personal censure.

For a complete account of this literature, too, it seems to us that Mr. Lee does not lay sufficient stress on the debt these writers owed to their predecessors in England. How much does Surrey, for example, not owe to Chaucer? The fable of the eagle and its young was as current in England as in Italy; "sugared eloquence" was used as often by Lydgate as by any French or Italian writer; and many of the "concetti" of the Italians were obvious refurbishings of mediæval and classical stories. Horace had promised immortality before Ronsard; had reflected that a woman grows old sooner than her lover, and had told her so; and Horace was as well known in England as any Frenchman.

The most interesting part of Mr. Lee's work is his examination of the degree of originality in the fifteen works he reprints, and of their dependence on each other. It has long been known that much of the sonnet literature of this century was derivative. "Wyatt and Surrey are emulators of

Petrarch; Sidney is inspired by Sannazzaro, George de Montemayor, and Castiglione..... Spenser emulates Marot and Ariosto," is the summary of a recent writer. Einstein supplies even a slightly longer list of Wyatt's translations than that drawn up by Mr. Lee on p. xxxi. But Wyatt and Surrey hardly matter in the history of the sonnet—Sidney does. It was the publication of his 'Astrophel and Stella' in 1591 which set the shortlived fashion of sonnet-making in England. How far the work is a genuine expression of feeling, and how far merely of the literary sense, has been long a subject of debate. Lamb, with his love of anything that was Elizabethan, and Symonds, with his inability to distinguish the literary from the human, have praised it as a revelation of a noble and passionate nature. Mr. Lee sees in it an imitation of Petrarch carefully worked up from a slight ground of personal experience, and of the two his opinion is more nearly accurate. Sidney's own ideal of the object of sonnets was not of "unresistible love," but rather of immortal and Divine beauty. He writes on Petrarchan lines, with all the Petrarchan machinery and epithets, and recalls, not obscurely, Ronsard, Desportes, and their school. If it stood alone, 'Astrophel and Stella' might have been looked on as reminiscent, but it has made a school, and there must its defects be studied.

The school is no mean one whose chief names are Daniel, Lodge, Constable, Giles Fletcher, Michael Drayton, and even Spenser. Of each of these, as of the others printed, Mr. Lee makes a careful study. Daniel translates literally from French and Italian alike; Constable next year borrows from the French and from his predecessors, Sidney, Watson, and Daniel; Lodge from Ronsard and Ariosto; Barnes from Sidney and Petrarch, and so on. Mr. Lee makes a clean sweep of all the identifications of Clelia and Delia, Phillis and Idea, and the rest, by showing that they are the common "properties" of the sonnet, borrowed wholesale with the title. One is glad to feel that even to Professors of Poetry it will be impossible in future to recognize the minutes of a quarrel with a patroness in the finest love-sonnet of the period. Spenser's sonnets, it is true, possess a genuine emotional basis which finds independent expression, but the main bulk of his work is a repetition of the ideas common to Ronsard and his school.

Mr. Lee's additions to the sonnets originally printed by Prof. Arber are of much value; but while thankfully acknowledging them, we could have wished for one or two old friends—"If music and sweet Poetry agree," for instance—and for some hint of Mr. Lee's judgment as to disputed authorship. Sonnet 60, for example, in Watson's 'Tears of Fancy,' is generally attributed to Lord Oxford. A word of thanks must be spared for the first-line index of sonnets and for that of proper names, which double the usefulness of the book.

Mr. Lee has, then, made an immense step forward in the study of Elizabethan literature, one which could only have been taken by a worker of his wide reading and industry, and we congratulate him and Mr. Seccombe on the publication of these

volumes, which round off the "English Garner" with a success the publishers could hardly have hoped for.

Blundell's Worthies, 1604-1904. By M. L. Banks. (Chatto & Windus.)

THIS volume, produced to commemorate the tercentenary of Blundell's School, gives some account of twenty-five of the more distinguished men who received their education, or imparted it, at the famous Tiverton school. Twelve of these brief essays are by Mr. Banks, a late assistant master, and the remainder are by various authors, two (John Russell and R. D. Blackmore) being from the pen of Mr. Snell, whose book on Tiverton reminiscences of Archbishop Temple we recently noticed. The "worthies" here selected are men of very different calibre; two of the earliest, for instance, who appear side by side are Samuel Wesley, the eldest brother of the great Evangelist, and Bampfylde Moore Carew, the gipsy king. Samuel Wesley, the eldest of nineteen children, was for some years head master of Blundell's. He was a facile writer of satirical verse, and apparently a most unamiable character. Samuel had not a spark of sympathy with the religious views of his younger brothers, John and Charles. Acknowledging the receipt of one of John Wesley's publications, Samuel wrote to his brother:—

"There are two flagrant falsehoods in the very first chapter. But your eyes are so fixed upon one point that you overlook everything else. You overshoot, but Whitfield raves."

At a later period the Tiverton master thought it his duty to warn his aged mother, with much bitterness, against the teachings of her younger sons:—

"It was with exceeding grief and concern that I heard you had countenanced a spreading delusion so far as to be one of John's congregation. Is it not enough that I am bereft of both my brothers, but must my mother follow too?"

Although this was undoubtedly an important West-Country school, it is not a little singular to note how difficult it seems to have been to make up a roll of twenty-five "worthies" without including several who were certainly of no distinction whatever outside their own very narrow circle. Still, such commonplace persons as the Rev. Thomas Wood, one of Blundell's ushers, are among the more entertaining and instructive characters of the book, as showing the style of life in a sleepy little country town. Wood was appointed usher or under master in 1760 at a salary of 20*l.*, and had about twenty boarders in the south wing. The kind of clerical supervision bestowed on Devonshire parishes at that date can be gathered from the duties fulfilled by this usher, who ought to have had his hands quite sufficiently filled by his school labours. Wood was curate of the parish of Cadbury, and held the living of Poughill, near Crediton, as well as a sinecure chaplaincy to a regiment. His account books and brief diaries are extant, from which we learn that the usher cleared about 180*l.* a year from his boarders, that his churching fees varied from a shilling to a guinea, and that he charged half a guinea for preaching a funeral sermon. His sister Molly kept house for

him, and the green tea which was occasionally bought at 16*s.* per pound was probably for her consumption. Inferior tea cost 10*s.* He was devoted to cards, sometimes playing five nights a week. He generally had bad luck, and his usual losses were 1*s.* 6*d.* a night. He bought his cards by the half-dozen packs at 4*s.* 6*d.*, his cider by the hogshead at 27*s.*, his port wine by the half pipe at 7*l.* 10*s.*, and his tobacco-pipes by the gross at 3*s.* Wood regularly attended the winter subscription dances once a fortnight with his sister, frequently dined out, and often played bowls at the Tiverton Inn, where he enjoyed better luck than at the card-table. This parson-usher was fond of wagers. Here is an entry of a singularly irreverent bet made in October, 1765:—

"Mr. Laroche [the father of one of his boarders] dined here—betted with him eight guineas to ten that my father survived his mother."

The entries from the diaries of this convivial schoolmaster make us long for more; but it is certainly rather a queer notion to reckon him among a small knot of Blundell "worthies."

The sketch of Archbishop Temple is from the pen of Mr. Francis, the present head master of Blundell's. It is only natural and excusable that this account of a fine, vigorous character should be couched in somewhat too encomiastic tones. There is, we think, but little likelihood of future generations styling Frederick Temple "the great archbishop." In one respect the sketch is historically incorrect, or at all events gives quite a wrong impression. "The long two hours' pageant" of the Coronation is described as being "to him a martyrdom." Mr. Francis is evidently unaware that every possible pressure was put upon Dr. Temple, for his own sake as well as for that of others, to induce him to follow the example of the Dean of Westminster, and to consent to commission another to discharge the greater part of his functions. Nevertheless, the Archbishop insisted upon doing everything himself, to the anxiety and distress of almost every one primarily concerned, and to his own discomfort. It was highly characteristic of his determined nature; but it was an unwise decision, and certainly does not warrant the use of the word "martyrdom."

Keltic Researches. By E. W. B. Nicholson, Bodley's Librarian in the University of Oxford. (Frowde.)

SINCE the days of the memorable banquet at Monkbarrow, when the Antiquary and Sir Arthur Wardour failed to see eye to eye on the question, the language and ethnological affinities of the ancient Picts have been a favourite battleground of controversy. The protagonists are different, and the materials for judgment may be more numerous; at any rate, the last fifty years, even the last decade, have greatly altered and systematized the whole study of comparative philology. But the book before us, whatever its permanent value in the controversy, at any rate shows that much may be said in modification, even to reversal, of the most recently formulated

theories on a topic which has so long been a favourite "moot" for linguistic experts, and occasionally has provided sport for the Philistines.

As is well known, it has been an axiom among philologists for years that initial and intervocalic Indo-European *p* entirely disappears in the modern Celtic languages. The most important difference between the Brythonic or Kymric family and the Goidelic or Gaelic, it is also generally agreed, lies in their treatment of the I.E. *q*: a letter which in the latter group is represented by *ch* or *c* (in Manx by *q*, *c*, or *gh*), and in the former by a substituted *p*, not to be confounded with the elusive early Aryan letter. Hence the excellent division invented by Prof. Rhys into P-Kelts (the Brythonic, better Kymric, Welsh and their congeners) and the Q-Kelts (the Goidelic, or Gaelic tribes). Of these are the Irish, the Highlanders, and the Manxmen linguistically considered. Linguistic and historical considerations alone enter into the present argument. It cannot be otherwise, for it is probable that a great number of Kymric-speaking Welshmen of to-day are racially Gaelic, that there are more English-speaking Gaels in the Lowlands than Gaelic speakers in the Highlands, and that these last, along the coasts and in the isles, are largely of Scandinavian blood. The anthropologist must be consulted to complete the evidence of race; but in the meantime we are dealing with language and a few other grounds of inference.

Mr. Nicholson takes the field as a supporter of the doctrine of Skene and his followers, that the language of the Picts was just an early state of modern Highland Gaelic, and that a majority of the modern Highlanders descend from the ancient Picts. Against this view Mr. Macbain, who has lately "edited" Skene's 'Highlanders' in the fullest sense of that word, proclaims with Prof. Kuno Meyer that "no Gael ever set his foot on British soil save from a ship that set out from Ireland." He holds that the Picts were Celtic but not Gaelic, P-Kelts in fact. He sticks to the conquest by Kenneth Macalpin, we fancy, and the complete triumph of the Scoto-Celtic tongue. Prof. Rhys, to whom this paper was indebted (*Athenæum*, July 18th and August 22nd, 1903) for his views on the Brandsbutt inscription, has attempted to prove a Basque origin for Pictish, basing his theory a good deal on the Ogam stones, presently to be mentioned. He seems, or seemed, to have abandoned this view, but at any rate he pronounces Pictish to be "non-Aryan" (a judgment which Mr. A. Lang, *amicus curiæ*, has supplemented with the phrase "non-human," so far as one inscription is concerned).

Mr. Nicholson joins this triangular fray with a good heart, though he is obviously aware that on many points he has a formidable consensus of learned opinion against him. He claims by linguistic and paleogeographical methods to have shown that Pictish "was a language virtually identical with Irish," or differing only, say, so far as the speech of Wessex differed, and still differs, to an expert ear, from that of Mercia or East Anglia; to have made it clear that "the supposed conquest of the Picts by the Scots was an absurd myth";

incidentally to have demonstrated that the Belgic element was much more prominent than has been supposed in the British Isles, and that many of the tribes inhabiting England and Wales in Roman times "spoke not Old Welsh but Old Irish"; and, as a fresh element in the discussion, to have established that the loss of the original *p* in Celtic is much later than has been allowed, and that the Aryan letter was maintained in the Gaelic branch for centuries after the Christian era. It may be observed on the last point that our author has no quarrel with the general statement that the loss of I.E. *p* is a characteristic of Celtic speech as compared with other tongues. He only desires an ἐπανόρθωμα νόμου ἢ ἐλλείπει διὰ τοῦ καθόλου, the admission of negative instances to a later date than is usually held. A *p* may appear on an inscription or in a proper name, and yet not indicate that the writer or the subject is either non-Celtic or non-Gaelic. He believes it unnecessary to account for the numerous instances of *p* in Irish Ogams by the hypothesis of their being "degraded *b*'s," or as "being in the language of supposed Kymric settlers and representing original *q*'s, or as being in that of a non-Celtic race." To take his last point first, Mr. Nicholson justly laments the paucity of authority, resting mainly on geographical and historical names, "often grossly corrupted by scribes," and "some two dozen inscriptions," nearly all in Ogam characters, an alphabet of long and short strokes which we have heard irreverently compared to the Morse code, and which may, in the course of ages, have been corrupted even by the human boy. Indeed, we know from Prof. Rhys of one inscription having been deepened in the stone by a benevolent observer, and cannot but shudder over possibly less sympathetic treatment by profaner hands. When it comes to inscriptions of a cryptic character, "Aiken Drum's lang ladle" will recur to the mind. *Paullo majora*. Mr. Nicholson is naturally brought up by Bede's (and Sir Arthur's) *Peanfahel*, supposed to mean the head of the (Roman) wall. *Ceann*, of course, would be "head" in Gaelic, and if *pean* = Welsh *pen*,

"Pictish could not possibly be Goidelic, and all the names with Mac or Maq found in the Pictish inscriptions [the inscriptions in Pictish districts, that is to say] must either be names of Irishmen and Dalriad Scots, or must else have been borrowed from Irish and Dalriad Scottish."

On this our author's argument is ingenious. He first puts aside the Penguail of the continuators of Nennius, with the corresponding Kinneil (Cinail). Kinneil cannot be *Peanfahel*, for it is six miles from Abercorn, not two, as Bede states *Peanfahel* to be. By the thirteenth century, when Kinneil is first heard of, a good part of the wall "had disappeared, and it was quite possible to call a new farm or village Vallum-head which was several miles from the original terminus." But this does not affect *Peanfahel*, which is here interpreted as *Pean*(th)ael or *Pean*(fh)el. *Pean* or *peann* is the *penna* or *pinna* of fortification, a loan-word from Latin, and *fahel* the genitive of Goidelic *fál*, *vallum*, with the aspirating letter dropped on the wrong side by the copyist. Penneltun would be a natural Saxon rendering of

Peann-ail, -ael, or -el. *Fh* is silent, as in modern Gaelic. This theory seems to be about as good as its rivals. At any rate, *Peanfahel* is left in its naked deformity, without any assistance from the Welsh *Penguail*.

Another ancient stumbling-block is the Pictish *Pit-* in place-names. This prefix has been held equivalent to Welsh *peth*, a part (Gaelic *cuid*). It appears as *pet* (genitive *pette*) in the Book of Deer, that oldest storehouse of Highland Gaelic. From a comparison of the inscriptions, too detailed for a newspaper to follow, Mr. Nicholson has concluded that they, in fact, mark boundary-stones (see the 'Legend of St. Andrew' for crosses so used), we may add, title-deeds to property, and he connects the word *pet* or *pit* with *ait* or *aite*, a place. In the shape of *eht*, *edd*, *ett*, *idd*, and the like, it occurs on these stones pretty constantly, and it is noted that while no *p* appears in reference to the property of a living owner, the letter is retained where there are involved past possessions or matters of title, the race-name having become a place-name. Thus *Pid Arnoin*, place of Arnoin or Arnan, a saint deceased; *Ett Ui Cuhetta*, place of O'Cuhetta, a living owner. The stem is said to be (*p*)*ete*, *ausbreiten* (Stokes) like Lat. *pateo*. We know not what may be said as to this theory of Pictish *pit* (one can see phonetic difficulties), but the present writer well remembers the pronunciation of the word in a Perthshire place-name thirty-five years ago being *Pait* (*ai* very long); and a Gaelic-speaking and learned Highland friend lately confirmed the observation. *P*, the author holds, is used in the same way in words like *P(o)i*, *P(ua)*, *P(y)* (*O* and *Hy* in the territorial sense, like *Hy Neill*). On this branch of his subject he is, at any rate, consistent and plausible. Without committing ourselves where experts are so much opposed, we would say that his theory of *eht* = *aite* seems preferable to Prof. Rhys's equivalent from Cormac, quasi *ieht*, *ichta*, race, descendants, said to be "a Pictish loan from Gaelic." Loan-words are tempting expedients for the suppression of apparent contradictions. We wish there were fewer in some highly learned dictionaries. The reader might be wearied should we enter in detail on the discussion of Ptolemy's place-names and the lists of Pictish kings, or pursue the desirable *p* through Pictavian or Sequanian inscriptions. Suffice it to say that the author is exhaustive and suggestive. There is much to be said for his Menapii as *p*-preserving Kelts in Eastern Ireland, where of course there were plenty of Cruithne, as well as in the west; in Man, too, and possibly in Menteith. If, as he holds, they were Belgæ, and these, again, Fir-bolg, they were widely distributed on both sides of St. George's Channel, maritime ancestors of the Gall-gael and the Vikings. In Ireland, after long struggles, they succumbed to the more numerous Scots, but they held their own too long to make it plausible that they were mere *Lapanaih*, Ugrians or Iberians, though these strains must also have survived.

In Scotland the Picts were long in a majority, and it is less possible to believe in their suppression. There, at

any rate, need be no hesitation in agreeing with Mr. Nicholson on one point. The extermination story is the figment of a tenth-century Columban monk, animated by ecclesiastical spite. It seems also probable that there was no conquest, but an accession to the Pictish throne, supported by arms. Kenneth Macalpin was of mixed blood, like almost all Pictish kings. It is probable that the disresponsible law of succession among the Picts, also a feature, we believe, attributed to some tribes in Gaul, gave way to the more advanced Dalriad arrangement of tanistry, and that as the two races amalgamated they adopted improvements from each other. That these would generally proceed from the "Scots" there is no reason to doubt. Nor need there be wonder that the more literary or more clerical people should have obtained from foreigners a name for the country and the whole race within it.

There is little in the linguistic argument that St. Columba in preaching required an interpreter. Many a modern Highland minister must have found the same need in moving to a district where the Gaelic was unfamiliar. There are several varieties of that language, attenuated as is its use to-day, besides the marked difference between the west and the north, in itself to our mind the most cogent proof of the survival of the Picts. There is possibly as much linguistic difference as there ever was. There may, on the other hand, have been much more discrepancy, as the phrase *belra Cruithnech* (Pictish jargon?) in Cormac may indicate. We believe the two races still live side by side, but on the one hand the Scandinavian conquests and the later reduction of Moravia by the southern kings depressed Pictish nationality, and on the other the Irish literature of the west and the long sway of the Macdonald Lords of the Isles amply account for the Lowland estimate of the Highlanders as Irish.

Old Quebec: the Fortress of New France. By Gilbert Parker and Claude G. Bryan. With Illustrations. (Macmillan & Co.)

THE late Lord Dufferin, if his desire had been gratified, would have been known as the Marquess of Dufferin and Quebec, for he had a keen admiration for one of the oldest and most picturesque cities on the North American continent, and, before ceasing to be Governor-General of Canada, he devised a scheme for preserving the city walls without hindrance to traffic. The history of such a city deserved to be written, and the authors of the work before us have performed their task with fair success. They have not been well advised, however, in printing the perfervid prelude. It is written in the style of a Fourth of July oration, a style which is incontrovertibly the worst that the human mind can conceive.

Other parts of the book are put together in a less pretentious and far pleasanter fashion. Those which tell of the sieges of Quebec are exceedingly good, yet the concluding chapter, dealing with 'The Modern Period,' is meagre, and is neither so interesting nor informing as it might have been. In truth, the subject is fraught with insurmountable difficulties. The history of any city, if confined to the subject, possesses local interest only. But the story of Quebec is mainly

that of France in the New World, and such a story cannot be adequately related within the limits which the authors of this book have set to themselves. Francis Parkman, indeed, has drawn a picture of the French and their rule in Canada as fascinating as it is truthful, and Dr. Kingsford's 'History of Canada' contains all that is required to supplement in a connected form the volumes which Parkman devoted to the narration of episodes.

What is missing in this work is a more detailed account of life in the city at various stages of its growth. Many details might still be recovered of the daily lives of the citizens. Information of this sort enabled Macaulay to set forth in the first volume of his history a vivid and most instructive picture of the life of the English people in the year 1685. The authors of this volume candidly admit in the preface that they possess a superabundance of material, and that they do not profess to have written an original work. Yet why should they give to the world a work which bears no trace of originality? Condensation skilfully performed is meritorious; but no work which is merely a rehash of available material can become a classic.

A significant fact, to which the authors have not attributed adequate importance, is the contrast between what Jaques Cartier contemplated when, in 1635, he gazed upon the St. Lawrence from the site on which Quebec now stands, and the position which the city now holds. His discovery of that site was made on his second expedition to the unknown land. Of course it was his belief that he had found the water-way to Cathay. A like belief was held by Henry Hudson when he sailed along the lower part of the great river which bears his name. Neither of them thought, nor could have dreamt, that, though the hopes which they cherished were vain, the cities of Quebec and New York would be starting-places for railways to the great ocean, over which ships could rapidly pass to the shores of the Far East.

In this volume the differences in aim and execution of the settlers in New England and in Canada are set forth at once clearly and well. The French laboured to enlist the Indians in their rivalry with the English, while the British colonists preferred to rely upon themselves. Devout men, like Cabot and others, are credited with thinking that the losses which the Church of Rome had sustained at the hands of Luther in Germany and Calvin in France might be counterbalanced by gains in the New World, and they laboured to redress the balance by baptizing untutored savages. Although the conversion of the heathen was said to be one of the chief purposes of the settlers in New England, yet far more energy was displayed in exterminating them. The saintly John Eliot took another view, and gained the honourable title of apostle to the Indians; but his self-denying toil had temporary results only. The cynical phrase of General Sherman that the only good Indian was a dead one represented a feeling which was very old in the history of his country. On the whole, then, the authors of this work are justified in writing:—

"The English colonists in Connecticut, New Hampshire and Virginia displaced the Indian;

the French made him part of their system. New France was a trading colony, New England an agricultural colony. The French, with few exceptions, did not go to the New World to make a home, but to secure fortunes; the English colonists went to the New World to settle; they bore with them their household gods."

All who are acquainted with the British settlement of America must know that the tilling of the soil was the first object of the colonists. They imported seeds and animals from England for the purpose of increasing their means of sustenance. On the contrary, the settlers at Quebec remained for a century dependent upon their native land for food. Even up to Champlain's death there were but two plots of ground under cultivation in and near Quebec. Still worse was the absence of an independent spirit among the inhabitants, and the introduction of the feudal system, about the middle of the seventeenth century, with all its absurdities and all its hindrances to progress.

The home Government had not only to provide the settlers in Canada with the necessities of life, but had also to encourage them to increase and multiply. In 1660 the inhabitants of Quebec did not exceed 600, most of whom had been sent from France, the majority being men. Then the refugee hospitals of Paris and Lyons were emptied of women, who were transferred to Quebec. In 1665 a hundred "King's girls," as they were designated, arrived, and were married soon after landing. Twice the number was sent in the following year, and the demand continued for a time to exceed the supply. Moreover, the paternal king offered bounties for early marriages, and pensioned the fathers of large families. A girl married under sixteen received the "King's gift" of twenty livres in addition to her dowry. Bachelors were taxed. The following edict was issued:—

"In future all inhabitants of the said country of Canada who shall have living children to the number of ten, born in lawful wedlock, not being priests, maids, or nuns, shall be paid out of the moneys sent by his Majesty to the said country a pension of three hundred livres a year, and those who shall have twelve children a pension of four hundred livres, and that, to this effect, they shall be required to declare the number of their children every year in the months of June and July to the Intendant of Justice, Police, and Finance established in the said country, who, having verified the same, shall order the payment of said pensions, one-half in cash and the other half at the end of each year."

Whether the premium offered by the king caused the families of the settlers to be large, or whether the result was independent of artificial stimulus, it is quite certain that in olden days, as at the present time, the French Canadian parent has usually had his quiver full. Many heads of families who gained the pension granted by the king were none the richer. They were gentlemen by birth and breeding, and they disdained manual labour. They looked to the king for a subsistence. In 1686 the governor of Quebec made an appeal on their behalf to the home Government, saying that

"all our married officers are beggars, and I entreat you to send them aid. There is need that the king should provide support for their

children, or else they will be tempted to go over to the English."

Can it be wondered at that a system so artificial, if not unnatural, as this should collapse in the day of trial, and that the English should have vanquished their gallant rivals on the North American continent?

The tyranny of the Church was another obstacle to the development of Canada under French rule. The facts which are collected in this volume show that the Roman Catholic priests were even harsher task-masters than the ministers of Protestant New England. The rulers of New England entertained but little respect for the divinity which was supposed to hedge a king; the royal representatives of the Crown in Canada were as punctilious in this matter as any Prussian court which now deals with a prisoner charged with *lèse majesté*. Here is an example:—

"For approving of the execution of Charles I. by his English subjects, one Paul Dupuy was held to have libelled the monarchy and to have encouraged sedition. He was condemned to be dragged from prison by the public executioner; led in his shirt, with a rope about his neck and a torch in his hand, to the gate of the fort, there to beg pardon of the king; thence down Mountain Hill to the pillory of Lower Town, to be branded on the cheek with a fleur-de-lis, and set in the stocks. Poor Dupuy's crime was not yet expiated, for, according to the remainder of his sentence, he was to be 'led back to prison and put in irons till the information against him shall be completed.'"

Some of the expressions are more American than we should expect to find in a book about Canada written by Canadians. On p. 115 "Executive" is used instead of Governor; on p. 149 "American armada" is used instead of "the New England fleet," which appears on the next page; the name of Sir William Phips is always misspelt; while a portrait of Lord Sydenham and Toronto, the first peer to enjoy a colonial title, with the exception of the first Earl of Stirling, who was also Viscount Canada, has but half his designation placed under it. The early part of the work could be judiciously compressed, while the later could be as judiciously expanded; yet, as a whole, the work is readable, and contains much that is highly interesting.

Records of the Lumleys of Lumley Castle. By Edith Milner. Edited by Edith Benham. (Bell & Sons.)

FOUR hundred large pages of handsome type, brightened by various good reproductions of family portraits, are the result of Miss Milner's labours (assisted in record-searching, &c., by Miss Benham) in connexion with the history of the Lumleys of Lumley Castle, of a younger branch of which family her mother was a daughter. Fifty pages suffice to tell the story, based on traditions and records, of the Lumleys up to the reign of Elizabeth, and less than a hundred more pages bring down the narrative to the days of Queen Anne. The rest of the volume is concerned with Lumley records of the eighteenth and nineteenth centuries, and is far the most interesting and valuable part of the work, as so much of it is based on letters, diaries, and other family papers that have not previously seen

the light. There are several old families to be found in every county of whose ancestors in the later mediæval days equally circumstantial details could readily be gleaned; but there are not many of whose lives there are such detailed accounts during the Georgian era, and very few, we should think, who would care to publish them even if extant. There is every reason, however, for the social historian to be thankful that no scruples have interposed to check the making known of the persistent intriguing for lucrative posts or distinguished rank that was, we suspect, fairly common among families of position throughout the eighteenth century.

Miss Milner is evidently exceedingly proud of her descent on her mother's side; and this is as it should be. No one would deny that there were fine characters among the former Lumleys, or that they did occasional good service to the State throughout various centuries; but as several of the somewhat sordid tales are unfolded the chronicler must surely have thought of the rejoinder made to Bob Acres in 'The Rivals,' when he says, "Think what it would be to disgrace my ancestors," and his servant replies, "Under favour, the surest way of not disgracing them is to keep as long as you can out of their company." Even the most enthusiastic of modern Lumleys would not much enjoy the company of various of their Georgian ancestors whose characters and lives are here painted by themselves.

Sir Richard Lumley, who was created Viscount Lumley (Irish peerage) in 1628, garrisoned Lumley Castle for the king. His son, the second viscount, who commanded a regiment of horse at the fight on Sedgemoor, became a great favourite with William of Orange. He was promoted to various honours, and in 1690 was created Earl of Scarbrough of the English peerage. George I., in 1717, conferred upon the Earl the highly lucrative posts of vice-treasurer, receiver-general, and paymaster of all his Majesty's revenues in the kingdom of Ireland. Not only did he discharge these duties entirely by deputies, but actually obtained a special Act of Parliament to dispense with the necessity of even crossing the Channel to take the oaths of qualification. The second earl, who was for many years Master of the Horse to George II., shot himself, in 1740, on the morning of the day that he was to have been married to the dowager Duchess of Manchester. To the second earl succeeded his brother Thomas Lumley-Saunderson, who had taken the latter name in 1723, when he inherited the large fortune of his cousin, the Earl of Castleton. He had, however, dissipated this large fortune, when envoy to Portugal, before he came to the title. He married Frances, a daughter of the Earl of Orkney, and died in 1752. His eldest daughter married Peter, Lord Ludlow of Ireland; and a series of nineteen letters are here printed that were written to the Duke of Newcastle by the dowager Lady Scarbrough between 1754 and 1767, in which the most unblushing importunity is displayed to secure the advancement in the peerage of her son-in-law Peter, and favours for herself. They afford a sorry picture of the times. One shall be quoted:—

"MY LORD DUKE,—I was in hopes to have had the Honour of an Answer to my letter before now. I am sure no one has more zeal and attachment for his Majesty than my son Ludlow, and believe I may safely affirm that no Irish Earl or Peer that has been made, or is now to be made, has proved their zeal and attachment, at so great an Expence as he was at by y^e Grace's desire, for y^e Cavan Election which cost above 6,000*l.*; all which sum he might have been Reimbursed by the opposite Party if he would have given it up; which your grace may well remember you insisted he should not; which I hope may plead some merit, so beg y^e favour of an Answer if y^e grace will get him made an Earl, in these next promotions of y^e Irish Peers, as I know it is absolutely in y^e Power to get done if you please: which would infinitely oblige me. March y^e 16th, 1759."

Richard, the fourth earl, married Barbara, sister and coheir of Sir George Savile, eighth and last baronet of Rufford Abbey, in the same year that he succeeded his father. Mistress Gertrude Savile, the sister of Sir George, the seventh baronet, wrote a diary, wherein family and domestic matters are quaintly blended after a terse fashion. This Sir George made strenuous efforts, which were not successful, to obtain a divorce from his wife. On May 18th, 1740, his sister wrote: "The cause between Sir George and Lady Savile tryed, given against Sir George"; and this is followed by the entry that on the same day she "had her last apple pie baked and ate her last walnuts." Gertrude's diary records, in 1744, that "the Great Duke's widow dyed aged 84, the richest subject in Europe." Her account of her eldest niece Arabella's marriage with Mr. Thornhough Hewet in 1744 is detailed and amusing. The wedding was very private, only Sir George besides the bride and bridegroom, "not any woman, which was very wrong." Her clothes cost 700*l.*, and were more suitable for a princess than a private gentlewoman. Her jewellery included "a necklace, a cross, earrings, strap for y^e stays, and a girdle buckle." One of the most interesting passages in this book is the criticism on 'Clarissa Harlowe,' the great novel of the period, which Sir George wrote to his aunt Gertrude in 1751; it is far too long to cite, but it was the opinion of the young critic that the novel "w^a very well bear reducing to perhaps 3 or 4 volumes." Of the marriage of her younger niece Barbara with Lord Scarbrough she wrote in her diary with the utmost satisfaction. Those were not the days of private honeymoons. The happy couple were married in the private chapel at Rufford, and on the following day, accompanied by the bride's brother and sister, they set out for

"a seat of my Lord's in Lincolnshire called Glentworth, where they kept open house for near three weeks, in extreme grandeur, had two French cooks from London, and Two Confectioners, in short heard that all made a great Ecstacy in y^e county, were charmed with y^e Bride and her Behaviour, and that my Lord's mother (as well as Himself) expresses great pleasure in her Daughter-in-law."

Another account of the wedding describes the Glentworth entertainment as extraordinarily profuse. A young lady who was there wrote that there were

"two courses of dessert at dinner, thirty dishes at each, but not one she knew what it was and she never dined worse in her life; in the dessert

she hoped to regale in some raspberry and cream, but to her great disappointment it was full of ice (no *g^t* rarity in this season) but to make amends they recommended some sweetmeats done in brandy."

A contributor of many letters to the family at this period was Mr. F. F. Foljambe, who married for his second wife Lord Scarbrough's eldest daughter. One of these, written in January, 1779, gives a most discreditable picture of the Christmas "masquerading" at Harewood of ladies of what would now be termed the "smart set." Lady Worsley and two Miss Cramers, who were called the belles of Harewood, went ragging after the most outrageous manner, riding carthorses into Leeds, breaking open with pokers the doors of a room in an inn reserved for the militia officers, setting fire to the colours, soaking "a gentleman, a principal person in Leeds, with a dish of water and another of soot," and kept up this kind of frolic for three days. Another connexion of the family confirms this almost incredible account, stating that they broke furniture and glass to the value of 500*l.*, and adding that "the excuse I make for them is that they were drunk, if I may say so of the fair sex."

A batch of unpleasant letters from Lord Scarbrough to the Duke of Newcastle between 1760 and 1765 sets forth the vigorous way in which politicians pleaded for their friends' advancement. When urging the bestowal of a living on a clergyman who had been his tutor, the Earl coolly told the Duke that he should consider a refusal

"as a great indignity offered me from that Government I have so diligently and unreservedly served on all occasions when called upon,"

and much more to like effect. Eventually Lord Scarbrough was himself made Treasurer of the Household and Deputy Earl Marshal.

A serious riot at Eton, in which George Augusta, Lord Lumley, the Earl's eldest son, took part in 1768, is strange reading as set forth in a long letter; Dr. Foster's wife was "thrown into fits by the sight of about a hundred boys battering the doors and windows of his house." George Augusta, afterwards the fifth earl, was not a pleasant character; he was a spendthrift, and allowed his mother to live in much straitened circumstances; he is described as "a constant attendant at race meetings, and assiduous in his attentions to widows." He died in 1807, and was succeeded by his next brother, Richard Savile, who had to yield Rufford to his brother, the Hon. and Rev. John, commonly called "Black Jack." Miss Milner wonders whether the nickname did not apply to his character as well as to his cloth.

Into the story of the Lumleys of last century space forbids us to enter; it is told at much less length than that of the previous century.

There is one strange treatment of records mentioned in these pages in which Miss Milner must surely be mistaken. It is stated in the preface that access was obtained to "valuable papers in other families, notably those belonging to the See of Winchester," as containing matter pertinent to the compiling of this volume. On p. 146,

in an account of Henry Lumley, brother to the first Earl of Scarbrough, who died Governor of Jersey in 1722, occurs the following remarkable paragraph:—

"The present Archbishop of Canterbury, when Bishop of Winchester, gave to the Earl of Scarbrough papers signed by Henry Lumley, presenting various persons to livings in the Island of Jersey."

No one would know better than Dr. Randall Davidson that presentations are diocesan and not "family" papers, and cannot legally be disposed of by their temporary custodian. It is, therefore, to be hoped that Miss Milner has blundered, and that the documents sent to Lord Scarbrough were merely copies of the originals.

Life and Letters of Edward Byles Cowell.

By George Cowell, F.R.C.S. (Macmillan & Co.)

To review this volume adequately the critic should be as erudite as the subject of the memoir. Cowell's whole life was that of a student constantly at work on his favourite pursuit—possessing no other ambition than that of adding to the vast stores of learning he had already accumulated. Yet he had enjoyed no particular advantages at the outset of life. His grandfather was a maltster in Suffolk; his father was engaged in the corn trade, and on his early death the eldest son was removed from Ipswich grammar school, when he was little over sixteen years of age, that he might take his place in the counting-house. This sudden change would have effectually destroyed in most men the germs of scholarship; but Cowell, although he disliked his business, and only gave his attention to it from a strong sense of duty, sat up late and rose early to study Plato and Athensæus, Demosthenes and St. Thomas Aquinas; and he had so vigorous an appetite that he could write: "I have just finished Ovid's 'Fasti' for the second time. I like it very much"; although to most people, as they did to Macaulay, they seem rather dreary reading. His attention is supposed to have been directed to Oriental languages by his coming across, when yet a schoolboy, a copy of Sir William Jones's works in the library of his native town. A retired Bombay officer initiated him into Persian, and "I saved up my Christmas boxes and purchased a copy of H. H. Wilson's 'Sanskrit Grammar.'" Of course at that time he found it too difficult to grapple with, but years afterwards, on a business journey to London, he fell in with Wilson, and the encouragement he received from the great scholar induced him to resume the study.

His enthusiasm for Persian he communicated to Edward Fitzgerald, whom he also tempted into reading Spanish (how he had himself picked it up does not appear); and he besides became engaged to be married to a lady fourteen years older than himself, he being then a youth of twenty. This daring experiment turned out pre-eminently successful; for Mrs. Cowell was no ordinary woman, but exercised most wisely her great influence over her diffident and unworldly husband. It was owing to her that, when he was able to quit the business of a corn merchant, he went to Oxford and took a First. Subse-

quently he obtained a Professorship of History at Calcutta, and this proved the turning-point of his career. He learned Hindustani on his way out, and his enthusiasm, his readiness to help any one who wished to learn, his unaffected manners, and his genuine simplicity, easily gained for him the hearts of his pupils, and ensured his success. Here are some of his reflections on "the gorgeous East":—

"We were amused at one part of your last letter, which mentioned Indian luxuries, and when you expressed some fear as to how we should relish plain English fare after the delicacies of the tropics. The fact is India has no luxuries or delicacies,—the finest Indian things are inferior to third-rate things in England. There is nothing good in India which is not very inferior and five times, ten times dearer than the corresponding thing in England. We live almost entirely on legs of mutton, chickens, ducks and eggs; and none of them is to be compared in size or flavour with those in England. I never touch any of the preserves.—Guava is the best and it is very beautiful to look at, but I can't bear its excessive sweetness. Then all the fruit (as I read in Hooker's 'Himalayas' before I came out) is very insipid and poor; and it is not very wholesome either. I generally keep to plantains, which are like a very poor pear, grafted on a potato. The only luxury in India is the *Pundit* and that you can't get in England. I always say that to those who don't care about the languages and the people, residence in India must be very disagreeable. But to me it is very different, because I can engage every day in my favourite pursuits at the fountain head. And besides this I am deeply interested in the people, with all their faults; and it is something to have one's lot cast in the first awakening time of a nation after 2,000 years of lethargy, and to assist in any way, however small, in rousing up the dormant and tepid faculties of the people."

The late Lady Tennyson wrote to Mrs. Cowell in 1862:—

"I do very much rejoice that Mr. Cowell does not lose his interest in his work and does not repent of having gone out, but this follows of course. I cannot but hope that one's dreams for India are beginning to be fulfilled. If the Queen's own spirit could be infused into her Empire I am sure they would. I do not believe any one knew till now how really great a being she is. Ally has had a good deal of intercourse with her since her great sorrow came upon her, through letters written by Lady Augusta Bruce and others, and one private interview most interesting. She stood pale and almost motionless as a statue, and in a low sweet voice poured forth her love and sorrow. He said there was a stately innocence about her, different from any other woman. She really does seem to know what it is to meet a friend heart to heart, spirit to spirit, and also that to which this leads, what it is to live in Spirit with God: and is not this the lesson which we have to teach in this world, a lesson which it should seem the East could learn more easily than any other part of the Earth."

"I shall weary you with my tattle.—We had a delightful letter from Mr. Fitzgerald not very long ago. He seems almost to live in his boat. I should not wonder if Ally were to live a little part of this year with him if all be well. Last year we were three months in France, in Auvergne and the Pyrenees, but I cannot say it suited any of us. The boys are big strong fellows, with rather delicate looking features and faces and golden hair. We have a tutor at home for them, that I may keep them as long as I can persuade myself it is good before sending them to school. Just now their great delight is in going to the fort to be drilled on foot and on pony back by the Master-Gunner."

I must hope they will some day like Latin better than they do now. They both delight very much in music, though it is only Hallam who has yet submitted to the drudgery of playing from notes. Lionel runs every spare moment to the piano not to practise but to make wild tunes of his own, sometimes not inharmonious; also he delights in writing what he would call poems, if one did not tell him that they are only Lionellines.

"This year sadness is over us all here. The loss of the Prince, the distress in Lancashire, the gloomy weather giving prospect of an indifferent harvest. One cannot but hope, nay be sure, that good will come out of the evil if we do but make proper use of it. One much desired good is a comparative independence of other countries and dependence on our colonies."

After eight years of India Cowell's health showed signs of giving way, and he returned to England on furlough, and while here Cambridge had the good fortune to secure him as her first Professor of Sanskrit. Everything went well with him in this matter. His inaugural lecture was a success, and although he was at first expected to lecture on comparative philology, in time he got his own way, went back to his Oriental studies, and gradually, in spite of great difficulties, founded something like an Oriental school. He made many new friends, and FitzGerald soon came back to his old footing and wrote to Mrs. Cowell:—

"Woodbridge. Gunpowder night [Nov. 5th, 1870]. My dear Lady,—Your letter was written on Gunpowder Eve, and you see above when I am answering it. I was thinking of you and yours this very day. For I hired a Horse and Gig, and took myself over to Ipswich: chiefly for the dreary satisfaction of seeing the Kesgrave and Rushmere country before all the leaves had fallen: and as I went into Ipswich and again as I came out—I looked, and thought upon one of those white houses on the last Hill as you go down to Ipswich, where you and yours once resided. Then again there was the red house, with a railed-in space before it, as you go to Fore Street, St. Clements—there you all of you once were. I might have called at Charles Henry's Office, but I thought he was always home to dinner about noon: so I did not.....I have written my annual Letters to Carlyle, Tennyson, and Spedding. The first answered very kindly by some hand not his; the second (as usual) by his Wife; and the third (as yet) not at all. Tennyson has been—and yet is—out of health, into some illness connected with Varicose Veins—which I remember his suffering with some 20 years ago. I have also had a very kind letter from Mrs. Trinity*—which tells me her Master is better—Donne writes in good health and spirits too; his son Freddy is just home on sick leave from India, but hopes soon to recover and go out again. This is all I know of those whom you also know.

"I will forward the letters to Maurice along with this to you. I must see the *Quarterly* with the Professor's Article; which I doubt not I shall identify. Tell him I take the *Globe* Newspaper and sometimes read it: but I want him to tell me what to think of it. Ever yours and his, E. F. G."

A still more emphatic communication runs as follows:—

"My dear Cowell,—Miss Crabbe has read in the *Times* your Article on [Chinery's Makāmāt of] Hariri, not knowing *whose* it was, but thinking it might interest me, for me she kept the Paper, and sent it here a few days ago.

"Why, you were quite wrong in not sending it to me yourself, for I think it's *Capital*. I am persuaded that all you want now is, not im-

* Mrs. Thompson, the wife of the Master of Trinity College."

puddence, but confidence—to *write away*, as also to speak away, without fear, from a full memory set agoing by a just, active and intuitive intellect, *now in its prime*.

"I believe you should always write as if with no more responsible object—than an anonymous article in a Paper, or a letter to me. You should let yourself run wild, for you will never go astray, neither in morals, Taste, nor erudition. I say again, you can never go astray, constituted as you now are in morals and intellect, so run wild.

"Really, when I think of the Scholarship that you can pour out, *ad libitum*, in such articles, I am ashamed to think of your taking any pains with such word pictures as my Omar, &c. This is true.

"Yours always, E. F. G."

"The Thrush sings another Spring. It will bring out the Wherstead and Bramford Violets. Adieu.—E. F. G."

From Cambridge the Cowells made excursions to Wales, and, of course, Cowell learned Welsh—an early ambition of his; and when he was an old man, Cambridge established a readership in the Romance languages, and Cowell attended Dr. Braunscholtz's lectures more eagerly than any undergraduate. So he realized an old dream of his, for when a boy he had written to the present Dean of Durham:—

"I have seen another language I am mad about. The Provençal Dialect in which are written some most exquisite poems, see the last month's number of *Fraser*. I am now reading in French 'Gil Blas'—what splendid fun it is!.....I have actually seen a catalogue of 300 of Calne's books. I intend buying a copy of 'Ronsard,' the very one he used in composing 'The Doctor,' with his notes, &c. Is not this very jolly?"

One more extract will give an idea of Cowell's ingenuity and extreme perseverance:—

"A curious incident happened to me about that MS. I tried for a long time in vain to read it. I learned the printed letters, but they differ in many points from the written character, just as ours do, and I could not make a beginning.—Part of the book had been printed from other MSS. in the proper Sanskrit character, and I could not find out where the place was in the Telugu MS. No one in Calcutta could help me and I was in despair. We were living at that time in Bishop Cotton's palace, when he was away for more than a year on his Visitation. One day a native Christian came asking for help. He was from the Madras Presidency, and was begging help to get home. He was poor and destitute and knew no one in Calcutta, and came to see the Bishop who was far away. He told me his tale in Hindustani and I at once asked him if he knew the Telugu alphabet. His face brightened up, 'it is my own language!' I showed him the MS. and explained what I wanted. He could not read it in one sense, as it was Sanskrit words in Telugu letters and he knew no Sanskrit; but he read out the words at the head of each successive page. They seemed of course gibberish to him but I soon caught hold of some phrase which I recognised, and so I found my way. By his help I learned to read the written letters and I was able to print that MS. in my edition. This was in 1859 or 1860. Of course I gladly helped the poor man to get back to his native village. I hope he got home safely. I never heard of him again; but he helped me greatly! It is a beautiful instance of that law in life which seems to me always to put the opportunity in one's way if one is on the watch for it. 'God plants an eye wherever a ray of light may fall.' That ray of light on Telugu certainly fell on my eye, which had been pining for it for months, in fact for more than a year."

The volume, as these extracts have, it is to be hoped, shown, is most interesting; and Mr. George Cowell deserves great credit for the ability and good taste which he has displayed. It might have been shortened with advantage, but that is commonly the case with modern biographies. With excellent judgment he has inserted a photograph of Cowell's study in Scroope Terrace, a room indissolubly associated in the memory of his friends with many pleasant chats with the untiring and enthusiastic scholar who inhabited it.

There are a considerable number of misprints: "Dulci" for Pulci twice, for example, on p. 12; "Alando" for Orlando on the same page, and "Morganti" for Morgante; while on the next page "Palla" occurs for Pella.

LOCAL HISTORY.

A History of the Borough and Town of Calne. By A. E. W. Marsh. (Calne, R. S. Heath.)—It was high time, in these days of the prolific publication of topographical literature, that the retired little Wiltshire town of Calne, encircled by nature with a double rampart of hills, should have its own historian. Mr. Marsh has clearly brought to bear upon his task much local knowledge, and shown keen research; he has also been fortunate in securing the assistance of Mr. Harold Brakspear, F.S.A., who has contributed architectural notes on the church of Calne, as well as on Lacock Abbey and Bradenstoke Priory.

Calne has a history of respectable antiquity apart from prehistoric remains. It is first mentioned in the will of King Edred, who died in 955; it is one of the three towns given by the king to the old monastery of Winchester. It was at Calne that the disastrous Witan or council of the nation was held in 978 in a temporary wooden building erected for the purpose. The floor suddenly gave way, and all fell "except the holy Archbishop Dunstan, who alone supported himself on a beam; some were grievously wounded, and some did not escape with life." The account of Calne as a royal borough at the time of the Domesday Survey might have been made a little more thorough; it was one of the eight Domesday boroughs of Wiltshire, and one of the four manors in that county which were liable for the farm of one night—that is to say, were obliged to find a night's lodging for the king and his train. A list is given of the members of Parliament for this small borough from 1295 to the extinction of its Parliamentary privileges in 1885. The franchise was for a long time extremely restricted; thus, in 1784, Isaac Barre was elected by fourteen votes, and Joseph Jeykell in 1787 by eleven votes. The most distinguished member that Calne ever possessed was the Puritan John Pym, who was first elected for this borough in 1621. The records of the burgesses and the old charter have unfortunately disappeared until Elizabethan times are reached, but Mr. Marsh seems to have made good use of all extant documents. The Burgess Book, or "Booke of th' Accompte," which begins in 1561, is full of interest. The town was ruled by two annually elected guild stewards until the Municipal Corporations Act of 1835, when the government was vested in a mayor, four aldermen, and twelve councillors. For some five centuries, from the days of Edward III., Calne, in the midst of great sheep-rearing downs, was an important centre of the cloth-making industry. In the beginning of the nineteenth century Calne seemed about to succumb to the decay that has overtaken several of the smaller Wiltshire towns, but

happily for its prosperity the new industry of bacon-curing then began, which has so much developed of late years that about 120,000 pigs are annually slaughtered.

The last half of the book deals with the neighbourhood of Calne, which is rich in interest. Stanley Abbey, Lacock Abbey, Bradenstoke Priory, Avebury Church, with its Saxon windows, Compton Bassett, with its rood screen and hour-glass, Oldbury Camp, Cherhill White House, the highwaymen of Marlborough Downs, and the stone circles and avenues of Avebury, &c., are carefully treated and attractively illustrated. In the appendix, amongst other documents, a series of entries from the church books of Calne are set forth. The last of these entries is 14s., which was paid in 1789 "for the parson's umbrella." Mr. Marsh remarks in a note that the parson has nowadays to buy his own umbrella; he is obviously unaware that this entry refers to a great socketed umbrella which was spread over the officiating minister at funerals in wet weather, of which one or two curious examples survive.

This book can be cordially recommended to antiquaries in general as well as to those interested in the locality.

Suffolk Records and MSS. Collected and edited by W. A. Copinger. Vol. I. (Sotheran & Co.)—Dr. Copinger has issued the first of his proposed five volumes of what may well be termed a 'History of the Records of Suffolk.' The prospectus suggests that it might not inaptly be styled 'The Record History of Suffolk'; but that would not do, for the books have no story whatever to tell about Suffolk events or Suffolk people. What is here undertaken is the alphabetical cataloguing, under manors and parishes, of all that is known to exist in print or MS. pertaining to that place or its residents. Work of this kind has never before been undertaken for a county or district on anything approaching so extensive a scale. Only those who have themselves been engaged for some time in topographical work can appreciate the extent of an undertaking which claims to cite and give reference to everything that can be gleaned from public or known private depositories of rolls, charters, or other MSS., as well as from every printed source, on even the smallest hamlet throughout the great county of Suffolk. Not only have the Public Record Office, British Museum, Bodleian, Cambridge University Library, and all college libraries been laid under contribution, but the statutes of the realm, public, private, local, and personal, the *London Gazette*, and the Journals of the two Houses of Parliament have been ransacked.

The first volume of this extensive undertaking has now been issued. All that can be done is to test the extent and accuracy of the information supplied. This the reviewer has tried in various places taken at hazard, and both at the British Museum and the Public Record Office, and it is only fair to say that he is amazed at the full and trustworthy character of the vast store of references collected by Dr. Copinger. After giving much diligence to the search he can discover only trifling omissions, such as no reference under Bealings to a small book, of some rarity and quaintness, issued about fifty years ago and styled 'Bealings Bells,' a record of certain quasi-spiritualistic manifestations. Nor is there to be found under Aldham, Barningham, and several other parishes any mention of the valuable copies of old terriers from the records of the Archdeaconry of Sudbury, now being so usefully printed by Mr. Vincent B. Redstone, the able hon. secretary of the Suffolk Institute of Archaeology. Possibly the volume of the Suffolk Society's *Proceedings* containing these terrier extracts was not issued when Dr. Copinger's volume went to press; but if his research had been

absolutely exhaustive it would, of course, have included the Episcopal Act Books and a great store of other documents, such as Manor Court Rolls, that are in ecclesiastical keeping at Norwich.

But, broadly speaking, we may say that this volume, which covers the letters A and B, is admirable, and the whole work will be invaluable to any one desirous of knowing aught of any place or person in Suffolk. Only 250 copies of each volume are being printed. They are cheap at a guinea each, and it would be sad if the greeting to the first volume did not prove sufficiently encouraging to warrant the issue of the remainder.

Dr. Cox has been entrusted with *Hampshire* in Messrs. Methuen's series of "Little Guides," and the result is an excellent little book, which covers the many attractions of the county well, not omitting places of interest somewhat off the ordinary lines, such as Odiham. References to the best authorities are added throughout, and, as might be expected, special attention is paid to the many remarkable churches. Romsey Abbey gets, as it deserves, lengthy notice and an illustration. One of the finest monuments of its kind in England, it is not well known, and the last time that we visited it, it was kept shut in spite of a service announced, which seems to us discreditable slackness. Surely it would have been well to mention under the Meons the splendid copper beeches of the district. Among the authorities on the New Forest our lamented contributor Mr. Moens is rightly mentioned, but his name is deprived of its final letter. The tourist will be well contented with the maps and plans presented to him, though he may suggest for a second edition a map of the New Forest. It is not by any means level as a whole, as Dr. Cox points out, and a few indications of heights here and there would be useful to visitors. There is a trying ascent, for instance, from Ringwood into the Forest.

ENGLISH ECCLESIASTICAL HISTORY.

Collectanea Anglo-Premonstratensia. By Abbot Gasquet. Vol. I. (Royal Historical Society).—The documents here brought together, and hitherto known only to a few ardent ecclesiologists, were well worth the attention of the Royal Historical Society, for they do much to illustrate the general history of England, in addition to throwing a searchlight on the English province of a particular religious order. The white habit of the Canons Regular was first conferred on St. Norbert and forty of his companions on Christmas Day, 1121, in the diocese of Laon. The house then founded became speedily known throughout Europe as Prémontré, and was for several centuries the mother-house of those who were hence called Premonstratensian canons. This Order leapt into popularity in a remarkable fashion. Only thirty years after its origin nearly a hundred abbots of the Order assembled at Prémontré to hold a general chapter. Toward the end of Stephen's reign the first English house was established at Newhouse, Lincolnshire. By the end of the twelfth century Newhouse alone had sent out eleven colonies. During the like period Welbeck, one of the eldest daughters of Newhouse, had sent forth seven colonies, and before long there were about thirty English houses of white canons, as well as two nunneries attached to the Order.

A great collection of documents bearing on the history of the Norbertine canons was published by Le Paige in 1633; but the information relative to England is of the scantiest description. The sources from which Abbot Gasquet has now brought together so considerable an amount of original information are twofold. In the first place, there is at

the Bodleian an original MS. register of the acts of Bishop Redman, who was himself a Premonstratensian and Abbot of Shap. He became successively Bishop of St. Asaph, Exeter, and Ely. In 1478 Redman was nominated by the Abbot of Prémontré visitor of the English province, an office that he held until his death in 1505. He showed himself a man of remarkable energy in his continuous visitation tours; the particulars of these visits will appear in the second volume, this one being confined to the general documents. The second source of information is the transcript of much of a register that once belonged to an official of the Order (probably Bishop Redman), which formed part of the collection of Francis Peck, the well-known antiquary, and which is now at the British Museum. It has not been found possible to trace the original of the 'Registrum Premonstratense' from which Peck took his considerable extracts.

When put together these two sources supply a fairly full record of the Order in England throughout the fourteenth and fifteenth centuries. The most important point illustrated by these documents is the relationship that existed between the English abbots and the mother-house at Prémontré. The Abbot of Prémontré made similar claims, as overlord, to those of Cluny and Cîteaux with regard to the reformed Benedictine houses of their respective congregations. Hence came about continual friction, which not infrequently involved national complications. The claims put forth by Prémontré on the English canons were threefold: (1) regular attendance of the abbots at the annual general chapter at the mother-house, (2) the appointment of a visitor to inspect, correct, and report as to each abbey, and (3) the taxing of the houses for the general benefit of the Order and for the special upholding of the dignity of Prémontré. The last of these demands was the cause of many difficulties and discords. In the spirited and attractively written preface, which Abbot Gasquet has prefixed to these carefully edited documents, it is stated that:—

"Our documents, indeed, commence with a quarrel on this score in full swing. Adam de Crécy was Abbot of Prémontré from 1304 to 1327, and the result of his battle-royal with the English suffragan abbots on the subject of subsidies was ever after considered as the ruling precedent, at least in this country. The English abbots, acting on a royal prohibition against any such payments to foreign superiors—which, by the way, they do not seem to have much mislaid—had been for some time defaulters, when, in 1310, Abbot Adam de Crécy summoned them all to the meeting of the general chapter at Prémontré, and commanded them to bring with them the overdue tallages. On receipt of this citation the abbots met together on 23 July, 1310, and by a joint letter, whilst expressing 'due obedience, reverence, and honour' for the Abbot of Prémontré personally, informed him that they were quite unable to comply with his orders. A royal prohibition passed by Parliament, they said, prevented them from leaving the kingdom for such a purpose, and were they to disregard this statute they would certainly be outlawed and unable to return to their country."

Two of their number, the abbots of Langdon and Sulby, were deputed to proceed to Prémontré and present the English case to the chapter general. But the abbot and chapter rejected the explanation of the delegates, and sentence of excommunication was passed on all the English superiors if they did not pay all that was due from them by the following Easter. The delegates were enjoined, under severe penalties, to publish this sentence of the whole Order in every English abbey before the end of the year. In October a general chapter of the English province to meet the delegates was held at Lincoln. It was attended not only by all the abbots, but also by a canon elected by each chapter. "The position," adds Abbot Gasquet,

"was difficult and perplexing on the one side, and on the other there was danger. If the English

abbots gave way and paid the foreign demands, they would have to reckon with the law of the land; if they refused or neglected to comply, they were threatened with the displeasure of their superior and the heaviest spiritual penalties. It was really a case of 'the devil and the deep sea'; but it is fortunately not necessary, at any rate for us, to determine exactly which was which."

As to the monition forwarded to the abbots by Edward II. from Berwick-on-Tweed, the appeal to Rome, and the patching-up of a peace in February, 1314, reference must be made to the actual documents and to the editor's summary in the volume under notice. A revival of these difficulties towards the end of the fifteenth century is also interesting reading. The then abbot-general cunningly suggested that if there was difficulty in sending actual cash, Prémontré would be satisfied with English merchandise, such as white cloth suitable for their habits, or a good and sure ambler ("bonum et securum gradarium"), as a safe-footed horse, gentle and quiet in its paces, could rarely be found in those parts.

A *Life of Pope St. Gregory the Great*. Edited by Abbot Gasquet. (Art and Book Company).—Gregory, the celebrated doctor of the Latin Church, who filled the Papal chair for fourteen years at the close of the sixth century with such exceptional vigour that he well merits the epithet Great, was a character of such supreme importance to his own and succeeding generations that it is impossible to take too much trouble in the elucidation of all that can be learnt of a life that "has such obvious claims on the veneration of Englishmen." The brief life now for the first time fully printed occurs in an old MS. collection of lives of saints that belonged to the monastery of St. Gall, and still remains in the library there. It occupies eight folios, and has hitherto only been known from a series of extracts published in an essay by Dr. Ewald in 1886. It was written by an English monk of Whitby in the first quarter of the eighth century, or only a little more than a hundred years after the death of St. Gregory. There is no doubt whatever about the author being an Englishman. He numbers himself among the *gens Anglorum*, and further explains that his own race was that *que dicitur Humbrensum*; he expressly styles the Deiri whom Gregory saw at Rome *de nostra natione*; whilst Whitby is described as *nostrum cœnobium*. In his interesting introduction Dr. Gasquet also draws attention to the devotion of this Whitby monk, and incidentally of the English nation to St. Gregory, who is styled *magister noster*, *doctor noster*, *papa noster*, *apostolicus noster*, and even *noster Gregorius*, as though the English race were his special and personal apostolate. It is disappointing, however, to find that the writer knew nothing of the saint's life beyond a mere outline. Indeed, he bewails the scantiness of his material, and acknowledges that he has to fall back upon oral tradition. But this in itself gives a particular kind of value to the brief biography, as it shows what was currently believed in England of St. Gregory a century after his death, especially with regard to his miracles. That which is of most interest to Englishmen and of genuine historical value is the portion (eleven sections) relative to the writer's native district of Northumbria. Sections eighteen and nineteen yield matter that is wholly new. They describe how Trimma, a South Anglian priest and monk, had a vision commanding the removal of King Edwin's relics from Hatfield, near Doncaster, to Whitby, the convent of Elfed, Edwin's granddaughter. The account of the actual removal shows that there was then an altar under the dedication of St. Gregory in the abbey church of Whitby. We are glad that it has been left to an Englishman to be the first to print this invaluable MS. in its

entirety. The two pages of facsimile enable us to judge of the care and scholarship exercised by Dr. Gasquet in producing this printed version of the original. On the title-page it is stated that this life was "probably written about A.D. 713."

Catholic London Missions, by Johanna H. Harting (Sands & Co.), is an interesting and well-arranged book, furnishing succinct accounts of the Roman Catholic missions in London from the time of the Reformation until 1850. The materials for such a work are not abundant, for, as the author says,

"men flying for their lives are not likely to leave careful records of their flight for the convenience of the leisurely historian of the future; nor, when secrecy is essential to safety, will they leave any traces of their path that can possibly be obliterated."

There is more abundant material for the account of the Chapels Royal and the Embassy Chapels, which have been included in the volume, and the story of these forms the most historical and curious part of these pages. During the prolonged strain of the Elizabethan penal laws against the worship of those who were of the Roman obedience, the foreign embassy chapels were the only places where the inhabitants of London could assemble in safety to hear the Romish Mass or to receive the sacraments. In those days there were seven such chapels. In addition to the more important chapels of the French, Spanish, and Sardinian embassies, there were also the chapels of the Bavarian, Neapolitan, Portuguese, and Venetian embassies. Subsequently, in 1762, a chapel was also opened in Old Virginia Street, Ratcliffe Highway, for foreign sailors, under the protection of the Portuguese Ambassador.

The opening chapter, which deals with the chapels of Queen Henrietta Maria—or Queen Mary, as she was almost invariably termed in contemporary documents—is a valuable contribution to the religious history of the times immediately preceding the Commonwealth. The singularly handsome altar candlesticks that used to stand in the Queen's Chapel at St. James's are still preserved at Rushbrook Hall. An excellent photograph is supplied of them.

The book is written fairly, and there are no unnecessary controversial statements introduced. It forms a distinct and valuable addition to topographical works concerning the metropolis. There is a pleasant admixture of grave and gay in its pages. The following is an example of its lighter passages. Of Bishop Bramston, vicar apostolic of the London district, who died in 1835, it is told that

"he was a great snuff-taker—as were so many of the old priests of that time—and he took delight in watching from his window when the maids were shaking his carpets. Their paroxysms of sneezing used to cause his lordship many a hearty laugh."

BOOKS ON MOROCCO.

Le Maroc d'Aujourd'hui. Par Eugène Aubin. (Paris, Librairie Armand Colin).—The present volume is by the author of 'Les Anglais aux Indes et en Egypte,' which was crowned by the French Academy. Last year the same firm issued the Marquis de Segonzac's big work, 'Voyages au Maroc,' and now comes M. Aubin's contribution to the literature of that romantic land. In many respects the later is the finer work; in all respects it is likely to be the more popular, as it is certainly the more useful and interesting, from the point of view of the inquiring stranger. The Marquis de Segonzac's book dealt with his journeys through the largely unexplored Riff country, and it was full of official reticence, as it was stamped with official authority. There is nothing whatever official about M. Aubin's work. His information is less valuable and less complete than that which, one

imagines, the Marquis de Segonzac obtained; but such as it is he places it frankly at the disposition of his readers, attractively and in workmanlike style; and that is precisely what the previously named author did not do. M. Aubin did not penetrate the Riff country; he did not cross the Atlas; he did not set foot upon any spot which has not been examined by the writer of this notice, and by scores of other Europeans. But without leaving the beaten tracks a man may, in such a country as Morocco, find very much that is new and strange to the average European. M. Aubin possesses a keen intelligence, and a very sympathetic and understanding nature. The upshot is an admirable and informative book.

The publishers' leaflet issued with this book is over-pretentious and incorrect. They declare that the author was one of the few Europeans who lived in Morocco through the critical period of the Bu Hamara rising. The writer of this notice was in different parts of Morocco during a great part of this insurrection, and can testify that it did not affect the numbers of the European community one jot. The publishers, and the author himself, overrate the importance of this rising, and in writing of it as of a crisis which produced the Anglo-French Convention, and a vital change in the affairs of the Moorish Empire, they are confusing cause and effect. Bu Hamara's rising was not a disease, but a symptom; not a vital crisis, but one of the surface indications of a critical state of affairs.

A volume of this sort, perhaps more than most books, at once needs and deserves an index. One regrets to say that M. Aubin has not supplied this want. A brief 'Vocabulaire Arabe,' for the preparation of which the author thanks M. Gaudetroy-Demombynes, the secretary of l'École des Langues Orientales, is placed in the forefront of the book, but this is not anything like comprehensive enough. In the course of the text the author uses very many such words as *Chleuh*, *Zikr*, *Zaouias*, *Koubba*, *Mchaouris*, *Dergaoui*, *Tolba*, *Makhzen*, and the like, which, either for French or English readers, certainly need explanation. These are flaws which are made noticeable by reason of their sharp contrast with the author's general methods, which are lucid and thorough. Travellers in Morocco may be divided into two sections: those whose souls comprehend and respond to the language of its wonderful appeal (which is not Arabic, or any other tongue known to books and scholars), and those who never learn that the country has an individuality, a strange, essential spirit of its own. M. Aubin belongs to the first section. One is not so sure about the Marquis de Segonzac, and the doubt perhaps explains the important difference between his book and the present one.

"I have lived several years in Cairo and at Constantinople," writes M. Aubin;

"it has been given to me to travel over the greater part of Mussulman lands, Algeria and Tunis, Syria and Egypt, India, the Crimea, the Caucasus, the Balkan States, Turkey in Europe and in Asia. But I have met with nothing anywhere which resembles Morocco, and in entering upon the extreme west of Islam I had everything to learn."

One may find almost precisely the same statement in the early work of Mr. A. J. Dawson, Mr. Walter B. Harris, Mr. Cunningham-Graham, and other well-known writers on Morocco.

M. Aubin makes a mistake in describing Marrakish as representing "the perfect type of a Moorish town." He describes it well, and it is certainly one of the most picturesque and interesting cities in Morocco. But it is not typically Moorish. Fez is typically Moorish. Marrakish is before all things an African city, just as its people have a large admixture of purely African blood in their veins, owing to the town's connexion with

Central Africa. About the slave market in Marrakish the Red M. Aubin makes the usual sort of remarks; but he makes them picturesquely and well, and he has the discrimination to add:—

"I must say that the domestic slavery of the Mussulman family has always appeared to me a thing of extreme kindness (*douceur*)."

Upon the whole, the slaves of Morocco are a good deal better off than the poor among the free men. But it is difficult or impossible for a European to visit a slave market without experiencing a sense of revulsion. This is inevitable and right. As a corrective, however, the European should try to remember that the people who made of the commerce of slavery a hideous and abominable offence against the fundamental laws of humanity have always been ostensibly Christian, and never Mohammedan. The Koranic teaching justifies the institution of slavery, yet, paradoxical as it may sound in English ears, regulates it upon strictly humanitarian lines.

In writing of the Wazzanni Shareefs, who appear to have treated him with great hospitality, the author says:—

"After the French conquest, the Shareefs, who possessed important interests in Algeria, were naturally drawn toward us. Sidi el Hadj Abd es Selan, who ruled the Zouia from 1851 to 1892, had dreams of the French destiny in Morocco, and made many prophecies in our favour. These celestial inspirations led him to beg, twenty years ago, for French protection, which was thenceforward extended to the chiefs of the Wazzan family."

Here M. Aubin's brief knowledge of Morocco and ignorance of its language have betrayed him. The late Shareef's prophecies which favoured France all came *after* he had obtained French protection. What happened before that event was his application for British protection, which, despite the fact that he had married an English wife, failed. This was one of a few impolitic actions for which Sir John Drummond Hay was responsible.

M. Aubin's book should be read by all who are interested, or who wish to be interested, in a strangely fascinating country.

The Shaikhs of Morocco. By T. H. Weir. (Edinburgh, G. A. Morton.)—This book is a carefully compiled collection of the folk-lore of Moorish saints in the sixteenth century, given chiefly in the form of a translation of the contemporary writings of Ibn Askar, a "Moorish Boswell, or Jocelin of Brakelond." Mr. Weir does not concern himself even remotely with politics or any modern aspects of Morocco, so that the title of his book may prove a little misleading. The term Sheikh, as generally used in Morocco and elsewhere, means a village elder, a squire, a country gentleman, or an independent farmer. It has another use, however. The head of a saintly family who is in charge of a Zawiah, or shrine, is still known as a Sheikh. Mr. Weir prefers to call it "Shaikh," a rendering which is not phonetic, customary, or pleasing to the eye. Throughout the author's orthography is peculiar, a fact which surprises one the more since he obviously writes rather as a scholar and bookman than as one having personal knowledge of the country and people. We find here "Aisha" for Ayesha, "Aseela" for Arzila, "Azamoor" for Azimour, "Karaweeeen" for Karueein, and Sheshawan sometimes spelt in the usual way, sometimes as "Sheshawan." Bab er-Ramuz of Tetuan figures here as the "Rabooz" gate. Though desultory and discursive, the book is scholarly; it displays real industry on the author's part; it is thoroughly interesting, and was well worth publishing.

The Truth about Morocco: an Indictment of the Policy of the British Foreign Office with regard to the Anglo-French Agreement. By M. Aflalo. (Lane.)—The principal claim to consideration put forward by this book is one

of purely political significance, and one, therefore, outside the purview of the *Athenæum*. But it is a book which should be read by all classes of Englishmen, and its information about that little-known country which is pathetically called by its natives Sunset Land is of a sort to interest students of almost every grade. For the author writes as one having authority, and authoritative books upon Morocco, in English at all events, are few and far between.

The scope and purpose of the volume are succinctly indicated by its deliberate and earnest title, the promise of which is well borne out by all that follows it. There is a preface by Mr. Cuninghame Graham, himself the author of a delightfully entertaining, if not particularly accurate or informing book upon Al Moghreb. Mr. Graham would appear to be a born preface-writer. His happy knack is undeniable and very grateful to the reader who is weary of the pretentious platitudes which too often disfigure the prefatory pages of even the best kind of books. He is remarkably dexterous, and if there is one thing which he is incapable of achieving in print it is dulness. The present preface is no exception, but rather a felicitous example of his special skill; and if it does not in any sense fit the text of the book, then it may be said to form an admirable foil or contrast thereto. The points of view of author and preface-writer are evidently diametrically opposed, despite the latter's pleasant assurance to the contrary upon p. xv.

There are many ties which bind the author of this "indictment" to the country of which he writes, including an inherited position, held by him for at least ten years, of British agent to the Sultan. This, with his intimate knowledge of Moghreb Arabic, has served to fit him admirably for the task of writing about Morocco, so far as wealth of material and readiness of understanding are concerned. To the making of a good book, of course, there go other and widely different qualities, and in some of these our author appears to be lacking. He has assembled here a remarkable and an interesting mass of facts, figures, and recorded opinions. He has produced a crushing weight of evidence in support of his general contention that, in that portion of the Anglo-French Agreement which dealt with Morocco and Egypt, England was deluded into giving a great deal of solid substance in return for a little valueless shadow. But, withal, if he has made out a strong case, then it must be admitted that he has done so in spite of his method of presentation rather than because of it. He might well reply that the careless presentation of a strong case is of more weight and value than the most able setting forth of a weak one. And that may be true enough; but the reviewer is concerned here with methods rather than with matter, and with the writing of Mr. Aflalo's book rather than with the valuable material upon which that writing is based. With the material the reviewer has absolutely no fault whatever to find, and, after ten years of study of Morocco and its politics, and several years of life in different parts of the Shareefan dominions, he is able to say with confidence that Mr. Aflalo's facts are beyond dispute, his contentions too sound to be combated successfully, his conclusions admirably conclusive and well informed. His sources of information, as has been indicated, are quite exceptional, and he has brought a ready understanding to bear upon them. The result is a useful and interesting accumulation of facts from which the student may deduce much desirable information. But, in more gifted literary hands, the result had certainly been something far more telling and compelling than it is. The author has a case fit to go to any jury, but he has not set it forth in the manner most calculated to sway

and convince a jury. There is a lack of cohesion about his book, a notable want of suavity and dramatic sequence about his periods, and an absence of symmetry about the general construction, which robs it, as a whole, of much of the instant and undeniable appeal which such a work should have, and which this particular work would have had, one fancies, in the hands, say, of the writer of its preface. But then that gentleman could scarcely have acquired the wealth of material necessary for the drawing up of such a brief, unless, perhaps, he had been instructed by some such an authority as the author. It is true that the author refers to his book having been produced in haste to reach the public eye before interest should have cooled in the recent Anglo-French Convention, but, as some two hundred out of its two hundred and sixty odd pages appear to have been written before the Convention was an accomplished fact, one finds it not easy to overlook the most noticeable among the blemishes of the book, which are due to want of system and method in its construction, or to want of literary judgment in its arrangement.

But, having said so much by way of criticism, the reviewer hastens to add that English readers owe gratitude to Mr. Aflalo for one of the fullest and best-informed pictures of modern Morocco, socially, politically, and geographically, that have appeared. The chapters upon the commerce, the mineral possibilities, and the physical nature of Morocco, for example, are perfect mines of information, and contain a remarkable amount of exact detail, of facts not readily accessible, and of first-hand knowledge that is both valuable and rare. The author's political arguments may be said to be based upon the text of a passage from the *Times*, and another from a recent speech by Lord Rosebery. The two passages are as follows:—

"The truth is that incapacity at the Foreign Office is a national calamity of the first magnitude. It can neither be criticized nor let alone without grave injury to national interests."

"No more one-sided Agreement was ever concluded between two Powers at peace with each other. I hope and trust, but I hope and trust rather than believe, that the Power which holds Gibraltar may never have cause to regret having handed Morocco over to a great military Power."

The author's main contention is that, in the matter of Morocco, Britain has given an almost priceless treasure to France, and received no more than a shadow in return. His suggestion is that even now the whole matter should be reopened, and that Germany's expansive ambition should be made to serve this end, with a view to reducing France's sphere of influence in Morocco, and, if possible, establishing a dual French and English control. With this highly controversial and political aspect of the book the present reviewer has little concern here, save to say that it impresses him as being an exceedingly strong case, faultily set forth, upon a basis of solid information. For the rest, he wishes to commend the book to all thoughtful readers, as the valuable and interesting work of one having special knowledge of a fascinating and more or less unknown country.

ALPINE LITERATURE.

How many people, we wonder, are aware that, while they have been occupied in discussing Tariff Reform, or the course of events in the Far East, one of the Englishman's most cherished institutions has been silently revolutionized? For just two generations 'Murray' has been at least the inseparable accident, if not a property, of the conception "Switzerland" to ninety-nine out of every hundred English travellers in that country. Switzerland without 'Murray' was unthinkable; 'Murray' without Switzerland hardly less so, for although

most people knew that there was hardly any part of the earth's surface on which the traveller would not find information within the well-known red covers, Switzerland has ever been the chosen goal of the holiday-maker since the yearly holiday has been deemed indispensable. One thought that, whatever else went, the 'Murray' of one's youth—no doubt with due adaptation to the changing conditions of travel, but substantially and in outward form the same—would last. But this pleasing fancy is swept away by the sight of a book that has lately reached this office. Outwardly, indeed, as it lies on the table it bears a certain resemblance to our old friend, save that the colour is some shades brighter, and the cloth of a different texture. Even the name "Murray" remains. But the careful observer will note that the back no longer bears the familiar inscription, 'Handbook to Switzerland, Savoy, and Piedmont,' and as he casts his eye lower, to the familiar italic characters, he will see that they trace an unfamiliar name. Mr. Stanford has succeeded to the sceptre which Mr. Murray, doubtless for good and sufficient reasons, has laid down. Inside the reader will not at first notice much alteration. The Introduction, which repeated revision by historians and experts of all kinds had brought to considerable excellence, remains, save for a little rearrangement, much as it was. The section on the routes to Switzerland is brought up to date. Many people will rather regret the omission of the short section on the Swiss fauna and flora; will think it might rather have been extended. No doubt most of those who will use the book care little for such things; but those on the history and constitution of the country are retained, which seems to show that the intelligent tourist is not wholly overlooked. One could well have spared for it the unnecessary and inadequate 'Glossary.'

It is when we reach what may be called the business part of the book that we seem to be in a new world. The old double columns are gone; there are frequent episodes of small type, trying to any but the freshest eyes; generally it may be said that the whole thing savours of concession to the methods of Coblenz. The order is changed, too, not for the better. Hitherto the clients of 'Murray' have entered Switzerland by Basle. Possibly, since the opening of a direct line from the frontier to Berne, a smaller proportion of tourists pass this way than used to do; but the loss is theirs. Basle as a typical old High German city is as good an entrance to Switzerland historically as it is geographically; far better, at any rate, than Geneva, now placed in the forefront, a cosmopolitan town, leading to nowhere except its own lake, and the non-Swiss district of Chamonix. The divisions of the book, again, are often awkwardly arranged. The Pennine range, for instance, is obviously divided by nature at the great depression which contains the Col Ferret and the Great St. Bernard; and here the Chamonix district ought to end. It is sheer perversity to make it take in such places as Chanion and Chermontane, for no better reason, apparently, than that you can get from Martigny to Aosta by the Val de Bagnes.

A great feature of the new 'Murray' consists of the copious maps. Whether maps in such abundance are of unmixed advantage in a guide-book we are not certain. One good "Uebersichts-Karte" is enough for the "ordinary tourist"; while it is not possible, as a rule, to have them of a scale large enough to be of any use on the ground; and, if it were, one does not usually carry a bulky volume in one's rucksack, while for planning a tour a smaller scale is better. (The convenient division into two volumes, by the way, seems to have been given up in the present issue.) However, if maps there are to

be, those in this volume are a great improvement on any that have yet appeared in an English guide-book. The plan of contouring by changes of tint is much more helpful to the ordinary reader than shading, and makes it easier to distinguish names. It should have been pointed out, however, that the note "Contours are drawn at intervals of 200 metres" does not apply to the lines drawn on the glaciers; and the scale of the map ought certainly to have been stated in every case. The maps are up to date, the latest atrocity, the Jungfrau Railway, being duly marked. We regret that the key-map gives countenance to the vulgarisms "Lake Geneva," "Lake Constance," &c.

The *Climbers' Guides* (Fisher Unwin) are now so universally known to those for whom they are intended that it is unnecessary to do more here than note the appearance of the second part of that devoted to the Bernese Oberland, comprising the portion of the group from the Mönch-Joch to the Grimsel. The compiler is the Rev. W. A. B. Coolidge, whose name will be sufficient guarantee for the general accuracy and completeness of the work.

The *Alps*. Described by W. Martin Conway. Painted by A. D. McCormick. (A. & C. Black.)—We have seen this title before; indeed, another work bearing it is before us as we write. It has a mauve cloth cover, adorned with a device representing three climbers "shinning" up a tremendous ridge—infinitely narrow, with an everlasting vertical precipice on one side and one longer and steeper on the other—while the leader of the party waves the banner of Switzerland on the summit. No rope is in use, though the last man carries one in the approved manner. The title-page informs us that this work is 'The Alps,' by H. Berlepsch, translated by the Rev. Leslie Stephen. It is illustrated with some dozen and a half rough woodcuts, of a buff tint, to show up the white of the snows. It is dated 1861. Its successor is beside it; clad in a delicate blue-grey, with a finely executed view of Mont Blanc and a dainty decoration in three colours of Alpine *erigeron*. The illustrations, seventy in number, are from water-colour drawings by Mr. McCormick, reproduced in the finest style of chromo-lithography. It is a handsome book, if ever there was one.

Nor are the contents unworthy of their setting. Sir Martin Conway's mountain experience is well known, as is his gift of forcible and picturesque writing. As a professor of the fine arts, too, he is well aware of what may be called the æsthetic value of the mountains. He appreciates them by another standard than that of height or "technical" difficulty of access, and knows that many other faculties besides those shared in a higher degree by the quadrumana go to the making of the true mountaineer and lover of the mountains. The sentiment of the mountains is something indefinable and incommunicable. One curious point about it is that some of those who have most keenly felt it have seemed to be a little ashamed of it. In the older days they used to plead an over-mastering desire for scientific observation. On this the translator of Berlepsch above referred to has a characteristic note. "If the truth were known, I suspect," he says, "that many of the so-called scientific ascents have had pleasure and excitement for their object much more than science." And we recall the famous first ascent of the Gross Glockner, when the scientific member of the party was one of the few who actually reached the summit, and, once there, proceeded doubtless in the cause of science to climb up the pole erected by the guides.

Then came in a fashion, which the same translator did not a little to set, of avoiding

the dangers of fine writing by adopting a jocose and slightly flippant manner, dwelling rather on the comical than on the sublime side of mountain adventure. Fine writing was, it is true, less popular in the early sixties than in this professedly more practical age it has become; and it is easy for those who have, in the words of Sir Martin Conway's finely applied quotation, "entered into the treasures of the snow," to see through all the banter of Stephen and his contemporaries a strong and elevating sentiment—one might almost say passion—for the mountains and all that life among them implies. Even among the frequenters of the big hotels, who have the *Times* every day, dress for dinner, and play bridge afterwards, one is willing to believe that some dim conception of it may exist, though hardly that it will have entered into their being enough to make them after a few years' enforced absence "starve," as Sir Martin Conway puts it, "for a sight of the snows," and not the snows only, but the torrents, the springs "which run among the hills," the forests, the pastures and "high lawns," the scent of the cows and the August hay, the chime of the cattle-bells and the whistle of the marmots. Even a day of bad weather, if faced in the proper spirit, may, as this book points out, leave a store of pleasant memories. It will not, indeed, render high expeditions desirable; though those who have by chance been compelled to battle with cloud and driving snow on the heights will own that, at any rate as a reminiscence, a day so spent is not among the least pleasant.

Sir Martin Conway's book is, we think, the first attempt at a volume, in the English language at all events, dealing wholly with the mountains as the object of this sentiment, which we have tried faintly to indicate. It is a gallant effort to define the indefinable, to impart the uncommunicable—we had almost said, to fix the evanescent, but evanescent is hardly the word for that which memory, sometimes on the most apparently remote stimulus, can recall with absolute vividness. How capricious memory is in these matters may appear from the fact that to one old mountain lover Sir Martin Conway's pages, eloquent as they are, and full of the right spirit of the mountain lover, do not bring back the old glamour half so strongly as the matter-of-fact, in parts almost statistical, chapters of Berlepsch. Still less do Mr. McCormick's charming drawings of peak and valley, of ancient castle and flowery meadow, serve to stir the old recollections as do the artless engravings of Alpine life: the group in the village street, with the slender spire behind, and the white peaks closing the valley far away; the coach on the road, mixed up with a herd of startled cattle; the *Wildheuer* stepping with his load of hay along the ledge in the face of the precipice. The designs are crude enough, but the old hand knows well what they mean to represent, and, as he glances at them, the scene comes before him as he saw it, perhaps when setting out for or returning from some glorious day among the rocks and snows, perhaps on one of those hardly less delightful desultory rambles about the middle zone where gentian and edelweiss, primula and anemone grow, and where it is spring all through the summer. "The valleys," says Sir Martin Conway in one of his wide generalizations, "are the home of the tripper; the alpine pastures, of the tourist; the snows, of the climber." We are not sure that the division is logically perfect; the tripper and the tourist, if those terms bear, as they seem to do, a slightly depreciatory signification, have, it is to be feared, long invaded the climber's domain. But we may admit that true mountain lovers are to be found in every class, and such are welcome anywhere. Let us hope that to some such, who are now in the early stage of the

passion, this book will some day say as much as Berlepsch and Stephen, Ruthner and Ball, Hinchliff, Kennedy, and the rest say to those who "took" it forty and fifty years ago.

OUR LIBRARY TABLE.

MESSRS. LONGMAN & Co. publish *A Fight to a Finish*, by Major Dennison, an old colonist who fought in the war of 1881, and, after spending a long time in prison in 1900 as a recalcitrant burgher, raised a body of scouts in the recent war. Major Dennison writes in a hopeless style, but style is not expected of him. His opinions are of a somewhat crude colonial-British type. Nevertheless, he is at least sometimes more than fair to the other side, possibly because, like many thorough-going British South Africans, his contempt and dislike for the Boers is exceeded by his dislike and contempt for the British army and for many British civilians exported from home. The following passage is characteristic. He was let out for two hours to see his sister, and writes:—

"I shall ever feel grateful to President Kruger, for it is to him I owe this favour. Poor old Paul, there are many worse than you, and with all your faults it is perhaps just doubtful that Imperial rule will better yours."

He also takes the humanitarian line, or perhaps we should say, the line of wisdom, with regard to farm-burning:—

"The burning of the houses, by our troops, in pursuance of Lord Roberts' Notice, did more to combine the scattered and shaky Boer forces than all the prevailing and women influence could do. It was a fatal error, and tended to make them fight more bitterly, though perhaps more warily than before. The burning of houses had brought about unity among the burghers again, and they fought and destroyed in sheer desperation. Again a little want of judgment brought about what Lord Roberts' fain would have undone, had it been possible."

On the other hand, our author has no doubt as to the wisdom of the first annexation of the Transvaal, and does not state the facts with regard to the local Boer opinion at the time. He considers that it was an infinite mistake to hand back the country, but believes that we do not know how to rule it, and writes as follows:—

"Where by dint of hard work billets have been obtained by our men, they have in most cases been placed under men (or youths) fresh from other countries, in many cases inexperienced and ignorant, and who only 'hang on' to the positions by the aid of a clerk who can do the correspondence for them; and so again is history repeating the past in South Africa."

The prolongation of the war Major Dennison ascribes entirely to the "jealousy and incapacity" of British officers; he thinks that a few columns of colonial forces could have brought the war to an end, and that it only continued because the commanding officers of columns wanted in each case the credit for themselves. He thinks that the Government was robbed in connexion with the looting of stock, and he describes the misconduct of certain British levies, as, for example, by name, of what he calls

"the M.M.R., i.e. Metropolitan Mounted Rifles. Now we had seen some, and in fact too many of this untrained kind, but nothing to equal the M.M.R. I wonder that Colonel Henry had any hair left on his head or any sound brain cells within. What object was there in sending out such men from England? But the war revealed so much—too much!"

An incident is explained of which we do not remember previously to have had the key, namely, why, in the advance after the capture of Pretoria, a portion of the British rank and file were recovered, and a portion taken east by the Boers and not recovered till long after. It appears that offers were made to the rank and file, as they had been to the officers, who refused to leave Pretoria and were recaptured there, and that of the men "nine hundred

were persuaded to go by train east, under the promise that they were to be released on the border."

PROF. PATRICK GEDDES has prepared an elaborate report for the Carnegie Dunfermline Trust, with 140 illustrations, which has been handsomely printed and bound, and is entitled *Park, Gardens, and Culture Institutes*. This has to do with the improvement of Pittencrieff Park, and suggests the kind of buildings needed in and around it, their treatment in order to harmonize with the Abbey and Palace ruins, and the establishment of recreation grounds, museums, and other institutes. Mr. G. S. Aitken, architect, has collaborated with him in regard to several of the plans and the architectural treatment of the buildings. Evidently, if the Trust should adopt even a small portion of the report, the surroundings of Dunfermline would be revolutionized. The Trust have a considerable opportunity, so far as Pittencrieff Glen is concerned, of making Dunfermline an object lesson in city improvement. They are not hampered for funds, either, in order to furnish what Mr. Carnegie has been pleased to call "sweetness and light" in his deed of gift. The Trust have had the report under consideration, but as yet have come to no decision regarding it.

Ernest Renan en Bretagne. Par René d'Ys. (Paris, Émile-Paul.)—This book is the latest contribution to the biography of Ernest Renan. Unlike previous works, it deals mainly with his life in Brittany, his childhood and school-life up to the age of fifteen, and his return visits to his native country in his old age. As we read it, we think of him not so much as the relentless reasoner, the brilliant Academician, but rather as the dreamy worshipper, the "Renan Bretonnant," heir to all the lore of his Celtic forefathers. Our author believes that it is to his early surroundings and inherited tendencies that we must look for the key to his mental development and peculiar characteristics. He has pieced together local traditions and ransacked forgotten records, and his researches have enabled him to give us our first connected account of the family history of his hero, and to throw light on much that the 'Souvenirs d'Enfance' left obscure.

The name Renan, says M. d'Ys, is one of the oldest in Brittany. It can be traced back to the Celtic migrations of the fifth and sixth centuries. There are few dwellers in Lower Brittany who have not heard of the hermit Renan, earth spirit rather than saint, whom his great namesake described so vividly. Not that Ernest's own branch of the clan was able to boast of any one so illustrious. A humble race of sailors and farmers, they lived for thirteen centuries in honest obscurity in the district of Goelo. It is there, on the banks of the Trieux, in the village of Traou-Du, that M. d'Ys claims to have discovered the home of Ernest's immediate ancestors, the Renans of the seventeenth and eighteenth centuries. The old house, known formerly as Kéruczec or Kérauzec—it must be the Kéranbélec or Meskanbélec of the 'Souvenirs'—still bears on its lintel the initials of the four brothers who lived together under its roof. The third one, Alain, Ernest's grandfather, made a small fortune as a sea-trader, and finally settled at Tréguier, where he married in 1771. In addition to his other occupations he kept a wine-shop at the corner of the Grand' Rue and the Ruelle Stanko. It was there that his illustrious grandson was born in 1823.

His early life was one of poverty and sorrow. His father, a gallant seaman, but a poor man of business, failed in one speculation after another, and after his tragic death in 1828 his children were left with debts as their sole inheritance. If Ernest was enabled to follow his bent and to give himself up to a scholastic

career, it was due, as we know, to his own extraordinary powers and to the energy and self-sacrifice of his sister Henriette.

He received most of his early education from the good brothers in the convent school at Tréguier. Later, when his vocation for the priesthood seemed unmistakable, he was admitted to classes at the seminary. The chapters which speak of his schooldays and holiday wanderings are some of the most attractive in the book. Of special interest are the *palmarés*, or prize-lists, which are published here complete for the first time. It was one of these which Henriette's friend Descuret showed to the Abbé Dupanloup, and which caused the latter to invite the brilliant boy to enter his seminary of St. Nicolas-du-Chardonnet. The invitation was accepted, and Ernest Renan took the first step on a path which was to lead him away for ever from the beliefs and traditions of his forefathers.

Of his life in Paris, either before or after his breach with Catholicism, M. d'Ys says little. It is, as we have seen, in Ernest Renan in Brittany that he is mainly interested. In the space that remains he describes his return to it after an absence of forty years, his happy home life at Rosmampou, and the dinners of the Celtic Association, on which he shed such lustre. The book ends with the unveiling of the statue at Tréguier, the "Pardon de Renan," in the autumn of last year. In spite of some inevitable repetitions and some wearisome details, it is decidedly well written and inspiring. For those of us who knew him it makes Ernest Renan live again, with all his Celtic intensity, his subtle charm. Even those of its readers who were strange to him cannot but feel something of M. d'Ys's enthusiasm. There are many of them, we doubt not, who would ask no better than to trace the old Renans along misty shore and wooded valley, to wander in the historic ways of Tréguier, and pay their tribute to the memory of the greatest of its sons.

In *Schleiermacher: Personal and Speculative* (Glasgow, Gardner), Mr. Robert Monro, B.D., of Old Kilpatrick, supplies an agreeable account of the main features of that philosopher's life and thought, and gives it, apparently, with a real conviction that the subject is well worth study. So far as we are aware, no other little book of the kind has yet appeared in English, probably for the reason that there has been no demand for information about a man whose style is obscure, and whose works are very insufficiently known outside Germany, few of them being accessible in translations. Mr. Monro has achieved his task quite well, and the result of his efforts is to fill the gap in the collection of little books on great subjects. His style is simple and unpretentious, but nowhere dry, unless in the chapters devoted to Schleiermacher's philosophical position, and there, it must be admitted, the nature of his task makes dryness almost inevitable. The chapters on ethical doctrine, on the other hand, gain the advantage that they make a more direct and lively appeal to the religious mind. That they will succeed in arousing an interest in Schleiermacher in any wide circle is perhaps too much to expect. His 'Reden' and his 'Predigten' have both been translated into English, but neither in the one case nor in the other has any great success attended the effort to make him popular in this country. To those, however, who wish to know something more about him than can be gathered from an encyclopædia or stray article the present volume may be cordially recommended.

NATURALLY the decease of Sir H. M. Stanley has led Messrs. Sampson Low & Co. to issue convenient reprints of his most popular books, *How I Found Livingstone* and *In Darkest Africa*.

WE have on our table *English Literature*, by J. M. D. Meiklejohn (Meiklejohn & Holden),—*The Louisiana Purchase*, by R. Hitchcock (Ginn),—*Pagan Ireland*, by E. Hull (Nutt),—*A History of the Gunpowder Plot*, by P. Sidney (R.T.S.),—*Selections from the Old Irish Glosses*, with Notes and Vocabulary by J. Strachan (Dublin, Hodges & Figgis),—*The Existence of Evil in the History of Nature*, by the Rev. G. F. Whidborne (Thynne),—*An Enquiry into and an Explanation of Decimal Coinage and the Metric System of Weights and Measures*, by E. Anthony (Routledge),—*Proceedings of the Royal Colonial Institute*, Vol. XXXV. (The Institute),—*The Royal Navy List, July, 1904* (Witherby),—*Nora*, by Marie Fox, Princess Liechtenstein (Burns & Oates),—*The Brass Ring*, by Edmund Downey (Simpkin),—*At the Back of the World*, by L. T. Meade (Hurst & Blackett),—*Richard Gresham*, by R. M. Lovett (Macmillan),—*The Life We Live*, by G. R. Sims (Chatto & Windus),—*A Japanese House-Party*, by Sadi Grant (Digby & Long),—and *Poems*, by W. Malone (Memphis, U.S., Paul & Douglass).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Hancock (T.), *The Return to the Father*, cr. 8vo, 2/6
Johnson (Franklin), *The Christian's Relation to Evolution*, cr. 8vo, 3/ net.

Law.

Duckworth (L.), *Law affecting Charter-Parties and Bills of Lading*, 12mo, 2/6 net.
Emery (G. F.), *Handy Guide to Patent Law and Practice*, Second Edition, 8vo, 15/ net.
Sarbah (J. M.), *Fanti Customary Laws*, Second Edition, 8vo, 2/ net.
Stephen (Sir J. F.), *A Digest of the Criminal Law, Crimes and Punishments*, Sixth Edition, roy. 8vo, 16/

Poetry and the Drama.

Burns (R.), *Poetical Works, with Notes and Glossary*, edited by J. Logie Robertson, cr. 8vo, 2/
Byron (Lord), *Poetical Works*, cr. 8vo, 2/
Longfellow, *Poetical Works*, cr. 8vo, 2/
Wordsworth (W.), *Poetical Works, Introduction and Notes*, edited by T. Hutchinson, cr. 8vo, 2/

Music.

Hadow (W. H.), *Studies in Modern Music*, Second Series, Fifth Edition, 8vo, 7/6

History and Biography.

Dennison (Major C. G.), *A Fight to a Finish*, cr. 8vo, 5/
Hull (Eleanor), *Pagan Ireland*, cr. 8vo, 3/6 net.
James Edward, *The Old Pretender*, by H. D. Roome, 2/6 net.
Skerry's *Practical Papers in English History*, 2/6 net.

Geography and Travel.

Affalo (M.), *The Truth about Morocco*, cr. 8vo, 7/6 net.
Lander (A. H. Savage), *In the Forbidden Land*, cr. 8vo, 3/6

Sports and Pastimes.

Travis (W. J.), *Practical Golf*, Revised Edition, 8vo, 7/6 net.

Philology.

Dirr's *Colloquial Egyptian Arabic Grammar*, translated by W. H. Lyall, with Vocabulary, cr. 8vo, 4/ net.
Plato, *Phædo*, edited by H. Williamson, 12mo, 3/6

Science.

Attwood (E. L.), *War-Ships, a Text-Book on the Construction of War Vessels*, roy. 8vo, 10/6 net.
Barwise (S.), *The Purification of Sewage*, Second Edition, 8vo, 10/6 net.
Collier (Mayo), *Mouth Breathing*, 8vo, 2/6 net.
MacLay (A.), *Locust in Mechanical Drawing: Part 3, Piston Acceleration*, 8vo, 2/6 net.
Monie (Hugh), jun., *The Cotton Fibre and the Mixing of Cotton*, cr. 8vo, 3/6
Properties of British Standard Sections, 8vo, 5/ net.
Robson (A. W. Mayo) and Moynihan (B. G. A.), *Diseases of the Stomach and their Surgical Treatment*, Second Edition, 8vo, 15/ net.
Watts (W. Marshall), *An Introduction to the Study of Spectrum Analysis*, 8vo, 10/6 net.
Wingrave (Wyatt), *Adonidia*, cr. 8vo, 2/6 net.

General Literature.

Causton (J. F.), *The Philanthropist*, cr. 8vo, 6/
Cobban (J. MacLaren), *A Soldier and a Gentleman*, 8/
Cooper (A. N.), *Quaint Talks about Long Walks*, cr. 8vo, 3/6 net.
Diehl (Alice M.), *Love and Liar*, cr. 8vo, 6/
Elsie (G. R.), *Anne Shepherd or Elsie*, cr. 8vo, 3/6 net.
Gossman (Isabella H.), *Inspiration in Human Life*, cr. 8vo, 6/
Gull (O. Ranger), *Portulaca*, cr. 8vo, 6/
Haldim (M. Y.), *A Weird Transformation*, cr. 8vo, 6/
Le Queux (W.), *The Sign of the Stranger*, cr. 8vo, 6/
Leys (J. K.), *Held in the Tolls*, cr. 8vo, 3/6
Skerry's *Supplementary Indexing and Précis-Writing*, cr. 8vo, 2/6 net.
Stokes (A. G. Folliott), *A Moorland Princess*, cr. 8vo, 6/
Warren (H.), *The Customer's Guide to Banking*, cr. 8vo, 6/
Yorke (Curtis), *The Girl in Grey*, cr. 8vo, 6/

FOREIGN.

Theology.

Clemen (C.), *Paulus, sein Leben u. Wirken*, 2 parts, 13m.
Hein (K.), *Die Sakramentaltheologie des Johannes a Laoco*, 5m.

Saadja Al-fajjumi's *Arabisches Psalmenübersetzung u. Commentar*, 2m. 50.
Thome Hemerken a Kempis, *Opera Omnia*, Vol. 3, 3m. 60.

Poetry and the Drama.

Blémont (E.), *Beautés Étrangères*, 3fr. 50.
Bois (J.), *Hippolyte Couronné, Drame Antique*, 3fr. 50.
Meunier (J.), *Cynthia, Drame Antique*, 3fr. 50.

History and Biography.

Aulard (A.), *Paris sous le Consulat*, Vol. 2, 7fr. 50.
Ollivier (E.), *L'Empire Libéral*, Vol. 9, 3fr. 50.
Ricard (L. X. de), *Histoire Moderne du Second Empire*, 3fr. 50.

Philology.

Ægyptische Inschriften aus den Museen zu Berlin: III., Inschriften des Mittleren Reichs, Part 1, 7m. 50.
Corpus Inscriptionum Latinarum, Vol. 13, Div. 1, Part 2, 24m.

Euting (J.), *Mandäischer: Diwan nach photographischer Aufnahme v. B. Poertner*, 10m.

Herwerden (H. van), *Appendix Lexici Græci Suppletorii*, 10m.

Volumina Ægyptiaca Ordinis IV. Grammaticorum Pars I., 1m. 20.

Science.

Cunha (A. de), *L'Année Technique*, 1903-4, 3fr. 50.
Hospitalier (E.), *Formulaire de l'Électricien*, 1904, 6fr.
Laplace, *Œuvres Complètes*, Vol. 13, 15fr.
Nansouty (M. de), *Actualités Scientifiques*, 3fr. 50.
Traube (L.), *Paliographische Forschungen*, Part 3, 3m.

General Literature.

Antony (F.), *Jean de Courtell*, 1fr.
Corday (M.), *Les Frères Jolidan*, 3fr. 50.
Frany (G.), *La Marraïne de Peau d'Âne*, 3fr. 50.
Goffio (C. le), *L'Erreur de Florence*, 3fr. 50.

THE WOOD OF SILENCE.

In the Wood of Silence everything goes wrong.
Very deep the shade is, and hushed with joyous song;
The heart sings on the highway and in the field of sheaves.

Who could lift a song to such a roof of leaves?

In the upland valley the lovers danced and sang,
Down beside the river still their laughter rang.
Then they crossed the cornfield, passed the white-barred gate,
And knew the Wood of Silence where the shadows wait.

Once within its darkness came the sudden change.
Each, quick-glancing sideways, found the other strange.
They forgot the wind there and the sun above:
In the Wood of Silence comes the end of love.

Out upon the roadway with the Wood behind
Still they felt its magic hold their spirits blind;
Though they strove with laughter to mask each hidden thought,
Nothing could unravel the spell the shadows wrought.

Not the failing sunset nor the falling light,
As the hill they mounted, brought so deep a night.
Darkness all about them, darkness in the heart,
Hand in hand they journeyed, all a world apart.

Nevermore together to stand as they had stood
Watching for the dryads in the Enchanted Wood;
Or to tread the winding road and hear the lark above:

In the Wood of Silence came the end of love.

E. C.

THOMAS HOOD AND LITERARY FORGERS

In his 'Gossip in the First Decade of Victoria's Reign,' published some months ago, Mr. John Ashton reprints from an old newspaper (the *Torch*, September 9th, 1837) some verses which he gives as a newly found item by Thomas Hood, one hitherto overlooked by all Hood's editors. Hood's editors have been more careful than Mr. Ashton, who, had he looked twenty pages further in the *Torch*, would have found that the piece is not Hood's. The verses in question are entitled 'A Petition to Her Majesty for Preserving the Royal Stud at Hampton Court,' and though each stanza has a pun dragged into it, the whole is too suspiciously poor, both in spirit and in word-play, to be accepted as Hood's, despite the fact of his name being attached to it.

A fortnight after the verses appeared, the editor of the *Torch* explained that Hood had written to the *Times* pointing out that the lines were not his, but "one of those forgeries which are a disgrace to the age and the country," and the editor went on to confess that the whole matter was "a squib" never intended to be taken seriously.

WALTER JERROLD.

WOLFE AND GRAY'S 'ELEGY.'

59, Grande Allée, Quebec, July 18th, 1904.

MR. GERARD, in his interesting letter in the *Athenæum* of July 9th, seems to think I want to disprove the tradition altogether. On the contrary, I agree with him, both in thinking that Wolfe actually did repeat the 'Elegy,' or listened approvingly to some one else's repetition of it, and in thinking that this took place some time before, instead of during, the final descent of the boats to the Foulon. But this, of course, destroys the "time-honoured tradition" which has always represented Wolfe as repeating the 'Elegy' on the way to the landing-place, and on the very eve of the battle. The exact time when Robison (Robinson was a misprint) heard Wolfe is of little consequence, as his having done so at the "psychological moment" seems out of the question.

WILLIAM WOOD.

DODSLEY'S 'ECONOMY OF HUMAN LIFE.'

Oxford.

AMONG the minor literature of the second half of the eighteenth century, a book entitled 'The Economy of Human Life' holds, or at least once held, a place of some importance. This work, which is a collection of moral precepts written (none too successfully) in the style of the Book of Job, was first published towards the end of 1750, and met with such success that to-day there exist about fifty English editions, and translations into French, German, Italian, Spanish, Portuguese, and Welsh.

The initial success of the work was undoubtedly due to its being ascribed to the Earl of Chesterfield, "a lucky mistake for the author and bookseller," as the *Monthly Review* justly remarks. Little can be said in favour of that ascription; moreover, the authority of the *Monthly Review* is against it. The 'Dictionary of National Biography' (art. Robert Dodsley), however, on the authority of communications to *Notes and Queries*, unhesitatingly attributes it to Chesterfield. The *Monthly Review* (xxxvi. 161) mentions Robert Dodsley as the real author, and that ascription is probably correct.

The 'Economy' was first published by M. Cooper in November, 1750, and is described in the *Monthly Review* as "8vo, 111 pages, exclusive of the Prolegomena. Price 2s. sew'd." The second edition, which was priced 1s. and bore Dodsley's name in the imprint,* is thus described on p. 135 of the December number of the same periodical:—

"This edition.....of the *Oeconomy*, &c. is such a one as perhaps no gentleman will prefer to the first at 2s. The second is printed cheap, for the use of young persons and children, in the small size and ordinary binding of mother Goose's tales, the child's play thing, &c."

A second part of the work—advertised as by the same hand, but undoubtedly spurious—was published in December, and at the same time "An appendix to the economy of human life; in a letter to the E. of Chesterfield" appeared, also spurious. In 1751 both parts were published together, and it is this edition which now seems to pass as the first. In no library catalogue, nor in any book of bibliographical reference, can I find mention of an existing copy of either part dated 1750.

Such a copy, however, recently came into my possession. The title and collation are as follows:—

"The economy | of | human life. | Translated from an Indian Manuscript, writ- | ten by an ancient Bramin. | To which is prefixed | An Account of the Manner in which the said | Manuscript was discovered. | In | a letter from an English Gentleman, | now residing in China, to the Earl of *** | London : | Printed for M. Cooper, in Pater-Noster Row. | MDCLX."

Collation: xxii + [2] + 83 + [1 blank] : sig. A—I in sixes.

This collation is not the same as that given

* See the advertisement in the *London Magazine*, xix. 578.

in the *Monthly Review* and in the *Gentleman's Magazine*, nor does the text exactly agree with the passages quoted in the reviews, as may be seen from the following:—

<p>1750 Edition. "Receive not the favours of a mercenary man; nor join in friendship with the wicked: they shall be snares unto thy virtue, and bring grief to thy soul."—P. 11.</p> <p>"To be satisfied with a little, is the greatest wisdom; and he who increaseth his riches, increaseth his cares; but a contented mind is a hidden treasure, and a guard from trouble."—P. 18.</p> <p>"The terrors of death are no terrors to the good: restrain thy hand from evil, and thy soul shall have nothing to fear."—P. 24.</p> <p>"But examine with care, and fix not suddenly: on thy present chace depends the future happiness of thee and thy posterity."—P. 44.</p>	<p><i>The Reviews.</i> "Refuse the favours of a mercenary man, they will be a snare unto thee, thou shalt never be quit of the obligation."—<i>Monthly Rev.</i>, Nov., 1750.</p> <p>"To be satisfied with a little is the greatest wisdom; and he that increaseth his riches encreaseth his cares: But a contented mind is a hidden treasure, and trouble findeth it not."—<i>London Mag.</i>, Dec., 1750.</p> <p>"The terrors even of death are no terrors to the good: He that committeth no evil hath nothing to fear."—<i>London Mag.</i>, Dec., 1750.</p> <p>"But examine with care, and fix not suddenly; on thy present choice depends thy future happiness."—<i>Gentleman's Mag.</i>, Nov., 1750.</p>
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Whether my copy (now in the Bodleian) is a pirated edition or a predecessor of the edition reviewed, I do not know; but, as far as I can ascertain, it is the only known copy dated 1750.

STRICKLAND GIBSON.

'THE MASTER OF GAME.'

Schloss Matzen, Tyrol, August 1st, 1904.

THE review of my 'Master of Game' which appeared in your number of July 23rd contains matters which force me to ask for a little space in your paper.

Your reviewer, I claim, has gone very wide of the mark in his censures, and has, indeed, whether carelessly or deliberately, produced an entirely erroneous impression. He declares I left unexplained an abundance of words to be found in the English Forest Pleas. To begin with, the words he quotes, and others to which he draws attention, are not in the 'Master of Game' at all; but further, if he will turn to pp. 178, 193, and 194 he will find three of them which relate to venery dealt with. On account of their length the explanations were not inserted in the glossary, which only contains quite short explanations, but were put in the appendix and cross-referenced in the index, which I submit is a perfectly legitimate way of avoiding needless repetition.

The general shaping of this review is, I venture to say, even more unjust, for the greater part of it is taken up with diatribes against my sins of omission in respect to old English forest laws, and your reviewer charges me with verging on or passing the boundary of impertinence for having dared to upbraid other authors when I myself showed such lack of research. Now this might possibly be just criticism did the 'Master of Game' happen, in any shape or form, to deal with the subject of forest laws. The text of the 'Master of Game' deals exclusively with venery and sport, and does not once refer to any forest laws; consequently I allude to them only quite passingly, according to the index, on pp. 138 and 269. For this very good reason I contend that your reviewer's extended remarks upon what I did not write and did not desire to write about (because not qualified by previous study) are unjust and quite out of place. Then he asserts: "Under 'Hunt Officials' much is stated that could not apply to English hunting in royal forests." The article in question consists of some 1,100 lines; of these sixteen or seventeen relate to Turberville, and eleven or twelve to French customs, while the balance—over 1,050 lines—deal exclusively with English hunting in royal forests.

As regards the charge that I wrote something that was not true when stating on p. 136 of my book that the new edition of Strutt's 'Sports and Pastimes' erroneously ascribed the 'Book of St. Albans' to the year 1406, I assert that in

all the copies of this book that I have seen, one being the copy in the British Museum, on p. 16, in the last line of the text, there is printed this erroneous ascription of Dame Juliana's 'Book of St. Albans' to the year 1406. This passage, being asterisked, must, according to the preface, be attributed to the editor of the new edition. But as this reference occurs between the two others, viz., p. 11 and p. 20, mentioned by your reviewer as giving the correct date, he will perhaps explain why he did not cite this instance on p. 16 also. Under the circumstances, it is a curious omission. As my remarks relating to the new Strutt were from the first confined to the hunting chapter, the instance on p. 27, also referred to by him, cannot enter the discussion, for the hunting chapter ends on p. 20. This erroneous date is only one of numerous errors—thirty-six at least—I am prepared to prove in the chapter in question.

Your reviewer is unable to disprove in a single instance my "pungent criticism" of errors in English literature on old sport, and when he does condescend to deal with the subject upon which the 'Master of Game' treats he is, as I am prepared to show, in almost every instance wrong. Thus his assertion that "the distinction between the red deer and fallow, making one a beast of the forest and the other of the chase, is purely fanciful," is preposterous. All acknowledged authorities on venery during the period under consideration make a very marked distinction between them. Why were there different masters, different hunting establishments, and different regulations relating to their hunting? The same must be said of his remarks about roe deer being venison in every English forest throughout the thirteenth century. This, according to Twici, unquestionably the best authority (about 1320), was not the case (see l. 210, quoted on p. 219), and this is confirmed by the yet older Philipps copy (MS. 8336). What he says about the hunting season is disproved by documents I quote on pp. 189, 202-3. If your reviewer be right in what he says about the fence month, the hare, and the wolf, many of the authorities I quote (pp. 145-9 and 210-12) must be wrong and untrustworthy; this, according to his unsupported interpretation of forest laws, is what he implies in many instances. An editor of a work such as is the 'Master of Game' has done his duty, I think, if he duly explains all technical words in the text, and quotes, either with or without comment, the authorities from which he has drawn his information, always provided he does not omit any of importance, and this duty, so far as sport and venery are concerned, I claim to have fulfilled.

It is singular that your reviewer should here, for the first time, as far as I know, draw into question the correctness of Twici, of the Duke of York, of Manwood, Sir Henry Dryden, and Harting—only to quote a few of the well-known authorities upon whose accuracy he casts reflections. If he can support his corrections by proper evidence, a fuller treatise by his pen would, I am sure, be most welcome. In it he should, however, show a little more regard to the virtue of consistency than he has in this review. In the first part of it he declares that "it would have been a good thing" if my volume had ended with the reproduction of the Duke's text, i.e., that the appendix and bibliography had been left out altogether. In the concluding paragraph he is good enough to speak of my "admirable bibliography," the inclusion of which he kindly sanctions. Which is one to believe?

WM. A. BAILLIE-GROHMAN.

* * Our reply is simple. Mr. Baillie-Grohman supplies a "glossary of obsolete sporting terms and words, those paged occurring in the present text." This means that he lays claim to put forth a general glossary, and not one confined to the text that he is editing, and a

number of the terms that appear in the glossary do not occur in the 'Master of Game.' Hence it is abundantly fair to criticize his many sins of omission and commission, of which only a small selection were cited. In the introduction it is stated that the volume contains

"notes elucidating ancient hunting customs and terms of the chase, a bibliography and a glossary, the result of investigations carried on in the principal libraries and archives of Europe for more than ten years."

In the face of these statements, and of others of a like character, it is idle to contend that this volume does not affect to deal with the whole subject of venery; and to separate the hunting of the deer from the forest laws and customs by which it was regulated is an absurdity. In fact, Mr. Baillie-Grohman himself states that

"in any work relating to the history of the chase it is inevitable that the ancient forest laws should be alluded to."

By far the greater part of Mr. Baillie-Grohman's long tirade against other writers has no connexion whatever with the 'Master of Game.'

With regard to Mr. Baillie-Grohman's extraordinary charge against the new edition of Strutt, we naturally looked at the index, which seemed to be a good one. In each of the three indexed passages the right date is given to the 'Book of St. Albans.' The incidental reference on p. 16, not being indexed, had escaped us. As the right date 1486 is given three times over, the wrong date of 1406 seems to be pretty clearly a printer's error. As references are given to different editions of the 'Book of St. Albans' and the question of its authorship is fully discussed (p. 11), it was really impossible for Mr. Baillie-Grohman, if he had read only this one chapter, to imagine that the editor of Strutt was not acquainted with the history of the book in question. Mr. Baillie-Grohman states that this is only one of the errors that he has noted in Strutt. We must not in our rejoinder go beyond the points made in the review; otherwise several of his criticisms could be readily set aside.

It is impossible to argue with a writer who not only is unacquainted with the superabundant matter relative to hunting procedure in England at the Public Record Office, but has failed to read any of the printed treatises dealing with such records. The fact is that the 'Master of Game' and other early books, though of the greatest interest, tell but little of real English hunting. What actually took place in almost every forest in England for several centuries can only be gleaned from contemporary records. If Mr. Baillie-Grohman had bestowed six months' study among the national muniments in Chancery Lane upon the question of English sport, instead of spending so much time in French, German, and Spanish libraries, he would have known the true dates of English hunting, and would have been able to write correctly as to beasts of the English chase.

The late Sir Henry Dryden did not issue another edition of Twici because of his anxiety that any fresh book on old English sport should be illustrated from the actual records of hunting in this country; and for such a research he had neither time nor inclination.

Mr. Baillie-Grohman in his last paragraph expresses his pleasure that the review spoke of his "admirable bibliography." But he omits to note that this term was simply used of his account of hunting MSS., the majority of which have no connexion with England. It was expressly stated that all records were omitted from his list, as well as the majority of printed books and articles.

To print the references in support of our statement as to the actual times of English hunting is an impossibility; for they would cover almost the whole of one number of the *Athenæum*. They are to be found amid the records of

English forests and forest manors, and if Mr. Baillie-Grohman would only pay a visit to the Record Office he would at once find, from the mere printed and manuscript indexes, how great must be his labour before he is in a position to pass judgment on the question.

SALE.

MESSES. SOTHEBY, WILKINSON & HODGE held their last literary auction of the season on the 28th and 29th ult., in which occurred the following: Lever's Works, édition de luxe, 37 vols., Downey, no date, 147. Shakespeare, by Rowe, plates, 7 vols., 1709-10, 157. 10s. Smollett's Plays and Poems, uncut, 1777, 10s. Brathwait's A Strappado for the Devil, first edition, 1615, 30s. 10s. L. Dolce, Marianna Tragedia (contains the plot of Othello), 1593, 14s. Keats's Endymion, first edition, boards, uncut, 23s. The Germ, original numbers, 1850, 32s. 15s. A. Gryphius, Freuden und Trauer-Spiele (Shakespearean), Leipz., 1663, 15s. Sir W. Davenant's First Day's Entertainment at Rutland House, 1657, 15s. Midgley's Carolers, 1689 (Shakespearean), 19s. Tennyson, Poems by Two Brothers, large paper, 1827, 23s. Lamb's Elia, first edition, uncut, 1823, 19s. A Horn Book, temp. Q. Anne, 14s. 5s. Blackmore's Lorna Doone, first edition, 3 vols., 1869, 10s. 15s. Markham's Gentlemen's Academie, 1595, 23s. Wellington's Original Narrative of the Operations in the Peninsula, 1811, 54s. Ferne's Blazon of Gentry, large paper, 1686, 21s. Ackermann's Microcosm, 3 vols., 1811, 15s. 10s. Florio's Second Fruits, 1591, 18s. 5s. Smith's Catalogue Raisonné, 1829-42, with Nieuwenhuys's Review, 10 vols., 42s. Louvre Gallery, édition de luxe, 25 copies printed, 4 vols., Goupil, 1899-1900, 34s. 10s. Sander's Orchids, imp. paper, 1888-92, 18s. Holme's Academy of Armory, 1701, 15s. 5s. Barclay's Ship of Fools, &c., 1570, 20s. 10s. Alken's National Sports, 1821, 46s. Frankau's Eighteenth-Century Colour Prints, 1900, 17s. Entree du Duc d'Anjou en Angers, 1582, 26s. Edmund Kean Playbills (150), 1814-33, 35s. 10s. Lamb's Mrs. Leicester's School, first edition, 1809, 11s. 10s. Defoe's Fortunes of Moll Flanders, first edition, 1721, 190s. Shakespeare's Works, with MS. emendations, &c., by Dr. Dodd (for his 'Beauties'), 9 vols., 1747, 131s. Herbert's Temple, first edition, dated 1633, 29s. Goldsmith's She Stoops to Conquer, first edition, 1773, 16s. Sheridan's The Rivals, first edition, 1775, 14s. Brathwait's Law of Drinking and the Smocking Age, 1617, 29s. Holbein's Icones Veteris Testamenti, first edition, 1538, 44s. Dance of Death, first edition, 1538, 40s. Coleridge's Fears in Solitude, &c., first edition, 1798, 28s. Autograph Letter of Mary Sidney, Countess of Pembroke, 1574, 35s. Goldsmith's Deserted Village, first edition, 1770, 19s. 10s. Browning (R.), Twenty-three interesting Autograph Letters, 1840-77, 150s. Chapman's Seven Bookes of the Iliades of Homer, &c., 1598, first edition, 291s. Shakespeare's Works, first folio (imperfect), 1623, 420s. Burns (R.), The Brigs of Ayr, holograph of the poet, 74 pp., fol., 1694; Kilmarnock edition of his Poems, 1786, 220s. Thackeray, Vanity Fair, first edition, original wrappers, 1847-8, 75s. Nichols's History of Leicester, 4 vols. in 8, 1795-1811, 80s. Kingsborough's Antiquities of Mexico, 8 vols., 1830-48, 59s. Shakespeare's Third Folio, Chetwynde title, 1663 (poor copy), 52s.; Fourth Folio (imperfect), 1685, 65s.

Literary Gossip.

LORD CURZON OF KEDLESTON has been induced to bring out in pamphlet form the four speeches he delivered recently: the first on the occasion of the presentation of the freedom of the City of London; the second at the luncheon at the Mansion House; the third on the occasion of the presentation of the freedom of the Borough of Derby; the fourth at the luncheon given in his honour by the United Club. The pamphlet will be published by Mr. Murray.

MRS. MEYNELL has undertaken to edit for Mr. Grant Richards's "Smaller Classics" a selection from the poems of Herbert, Crasshaw, Vaughan, and Treherne. It will appear, we believe, under the title of 'The Mystics' (seventeenth century).

MR. CHARLES CRAWFORD'S 'Concordance' to Kyd's works is printing in Belgium, and will be published by A. Uystpruyt, of

Louvain, who is issuing an important series of sixteenth and seventeenth century English dramas and other works, edited by competent scholars under the general direction of Prof. W. Bang, of Louvain University. Four volumes have been issued, and Jonson's 'Sad Shepherd' (1641) and B. Barnes's 'Diui's Charter' (1607) are at press. Brandon's 'Virtuous Octavia' (1598), Bale's dramatic works, and many others are to follow. Mr. Crawford is at present at work on his 'Concordance' to Marlowe.

THE Early English Text Society has now ready for its members its first two books in its Original Series for this year: 'Twenty-six Political and other Poems,' from the Digby MS. 102, &c., with Introduction and Glossary, Part I., edited by Dr. John Kail; and 'An Alphabet of Tales' in Northern English, about 1440 A.D., translated from the 'Alphabetum Narrationum' of Étienne de Besançon, Part I., A—H, edited by Mrs. Mary M. Banks. With these will go out three texts for last year: for the Original Series, the 'Laud Troy-Book,' edited from the unique MS. Laud 95, by Dr. J. Ernst Wülfing, Part II., completing the text; for the Extra Series, Part II. of Lydgate's 'Reason and Sensuality,' edited from the unique MS. by Dr. Ernst Sieper; and 'English Fragments from Latin Mediæval Service-Books,' edited by Henry Littlehales.

MR. J. HAMILTON WYLIE writes:—

"In 1858 M. L. Puisseux published a very interesting monograph on the siege of Caen by Henry V. in 1417, in which he frequently refers to a Latin MS. (6239) in the Bibliothèque Nationale as containing contemporary evidence hitherto unpublished. The MS., as described in the Paris catalogue (iv. 219), is written in a fifteenth-century hand, and was removed from England in the sixteenth century by Pierre Pithou. Other writers since Puisseux have also assumed that it contained new material; but from a description of it kindly supplied to me by M. H. Omont it is certain that it is nothing but the 'Vita et Gesta Henrici Quinti,' published by Hearne in 1727, and usually attributed to Elmham. Not only do the opening and closing passages correspond exactly with the printed text, but every extract and reference given by Puisseux, both in his 'Siège et Prise de Caen' and 'Émigration Normande,' can be found there also."

THE Times announces the decease of Mr. Charles Robert Wilson, late Principal of the Indian Government College at Patna. He was a zealous student of Indian records, and the two volumes of 'Early Annals of the English in Bengal,' brought out under his editorship some eight years ago, throw considerable light on obscure points in the history of the British connexion with India. He was also the editor of a work detailing the 'Inscriptions on Tombs and Monuments in Bengal.' For a brief period in 1902 he acted as Keeper of the Historical Records of the Government of India.

WE regret to hear of the decease of Mr. O'Connor Morris, who wrote with remarkable vigour and point, if not always with judicial accuracy, on Napoleon, his favourite hero, as well as on Irish history, contributing to the Cambridge University Press Series and the "Heroes of the Nations," in which he published a life of Hannibal, as well as one of the great Emperor. No contemporary Irishman, it may be safely said, had anything like his

faculty for putting in an effective way the cause which he espoused, for he was a controversialist rather than an historian, and seldom failed to "take a side."

THE conclusion of M. Albert Sorel's great work on 'Europe et la Révolution Française' has been made the occasion for an interesting and durable presentation, as the friends of M. Sorel have decided to offer him a *plaque*. The obverse will have a profile portrait of the author himself, whilst on the reverse will be seen a bunch of flowers, with an open book carrying the two dates of the first and last volumes of M. Sorel's work. The medal has been entrusted to M. Chaplain. The model is finished, and the *plaque* is to be struck at the French Mint. M. Sorel's historical work has not been without appreciation in his own country, for, apart from the many editions into which several of his volumes have gone, he is a member of the historical section of the Académie des Sciences Morales et Politiques and of the Académie Française. His Sunday evening receptions are among the most pleasant functions of the kind in literary Paris.

AN enterprising American lady, Mrs. R. A. Molyneux, is going to publish a 'Molyneux Genealogy, Historical and Biographical, of the Descendants of Robert Molyneux,' known as the Comte de Meulin. It will, of course, include the earliest settlers of the name of Molyneux in the United States, together with a history of the name in England and Ireland.

THE death is announced of M. Denis du Porzon, Comte de Martel, at the Château Pontevix (Loire-Inférieure), at the age of ninety-one years. He was formerly *chef de cabinet* of M. Billault, and an Officer of the Legion of Honour. He was an accomplished writer, one of his best-known works being 'Historiens Fantaisistes: Thiers, Histoire du Consulat et de l'Empire,' which appeared in three parts, 1883-7. He also published a study of Fouché, 1873-9.

THE only Parliamentary Paper of general interest to our readers this week is a Return showing the Population, Valuation, Average Assessment levied under the Education, Scotland, Act, 1872, &c. (3d.).

SCIENCE

BOTANICAL LITERATURE.

The Classification of Flowering Plants. By A. B. Rendle.—Vol. I. *Gymnosperms and Monocotyledons*. (Cambridge, University Press.)—It is rather refreshing nowadays to take up a work on systematic botany. There was a time, not so very long since, when systematic botany held the field, and comparatively little attention was paid in this country to physiology and to what is now called biology. Then the pendulum swung in the opposite direction: herbaria were regarded as haystacks, field botanists were placed on a level with postage-stamp collectors, taxonomists were looked on as laborious triflers. There are indications now of a coming change, and the book before us seems to point the way to a *via media*, the pursuit of which will largely benefit all classes of botanists. Linnaeus felt the necessity of grouping his facts in the most convenient form for reference, but he always looked on his "system" as arbitrary and artificial, and saw clearly that a more natural mode of grouping was essential. He made attempts

in this direction himself, but he was too much overwhelmed with details to carry out his intentions. The De Jussieus, De Candolles, Robert Brown, Brongniart, Lindley, Bentham, Hooker, and others followed on the same lines, each rendering the grouping more natural and less arbitrary, till Darwin came and put life into the "system" by showing that all these groupings after truth might be linked together and explained by the theory of descent with modification. The classes, the families, the genera, the species, now all fell into their places according to the degree of their genealogical kinship. It was soon seen that the older botanists, with their limited resources, were singularly accurate in their results. The subdivisions they laid down were found to be in the main really equivalent to so many branches of a genealogical tree. The study of development from the initial stages, rendered possible by improved methods of research, confirmed the opinions which had necessarily been based mainly on external morphology. It has done more. It has shown the intimate relationships between what, for convenience' sake, we still call the higher Cryptogams with the Cycads and the Pines, a relationship scarcely guessed at by our forefathers, and it shows the probability that the Gymnosperms (Pines and their allies) are not reduced forms of Angiosperms, but really represent a separate primary group. The study of the internal anatomy of living and of fossil plants is most important from this point of view.

Dr. Rendle devotes a short chapter to the history of the evolution of plant classification, a chapter which might have been either considerably extended or passed over entirely. Lindley, in his 'Vegetable Kingdom,' gave a most useful summary of the state of our knowledge up to date of the publication of his encyclopædic volume. Had Dr. Rendle made that his starting-point, and elaborated the account of recent attempts at classification on evolutionary lines, students would have been grateful. Be that as it may, they have great cause to be thankful to the author for what he has given them. The scheme of classification followed is that of Eichler as modified and completed by his successor Engler, a scheme which has the great merit of breaking up the Monoclamydeæ of Bentham and Hooker and of previous authors, and of distributing their components in more natural groups, according to kinship. Of course a truly natural classification must remain always ideal rather than practicable. The gaps in our knowledge are never likely to be completely filled in. We cannot hope to construct a complete pedigree, and if we could it would not be serviceable for practical use in the field or in the herbarium. We must therefore be satisfied with a compromise, and our so-called natural systems must remain, as they have always been, open to improvement, and always more or less artificial.

Dr. Rendle appears to have appreciated this truth, and has produced the first instalment of a text-book which will well represent the state of our knowledge in the early years of the century. In the present volume the Gymnosperms and the Monocotyledons alone are dealt with; but they are treated with such excellent co-ordination of detail and such clear-headed sense of proportion, that we eagerly await the publication of the next instalment.

Our Mountain Garden. By Mrs. Theodore Thomas. (New York, the Macmillan Company.)—It is said that every one has written, or could write, a novel at some time of his life, but it is, perhaps, more certain that all self-respecting gardeners, male or female, have their own gardening journal, which, in their own estimation at least, supplies, in a compact and practical form, just the information for which the rest of their kind are eagerly searching. No small number of these gardening guides have seen the light lately, and yet the world of horticulture

is not often enriched by their appearance. This little book of Mrs. Thomas does not help us at all; it undoubtedly belongs to that class which gives the writer far more pleasure than the reader. By the aid of liberal margins and wide spacing it extends to 200 pages; but though pleasantly enough written and possibly interesting to the lady's circle of friends, it is, so far as gardening is concerned, of no real value, especially to English readers.

Mr. Edward Step, who recently was responsible for an improved edition of Anne Pratt's 'Flowering Plants,' has published a capital little guide to *Wayside and Woodland Trees* (Warne & Co.). The illustrations form a capital feature of the work. They represent trees both in their winter and summer aspect, and give good reproductions of boles, which are very characteristic, as well as details of flowers and leaves. Rightly, species introduced so long ago as to be fairly established are included, as well as native trees. This little volume of 174 pages prompts the suggestion that a larger one would be welcome which gave in colour the general effect of green in each case, and included an account of trees which are local, and perhaps abundant in many places, though never seen in others, and consequently puzzling to the untraveller observer.

Science Gossip.

THE new Fabra Observatory, established by the Royal Academy of Sciences of Barcelona, possesses an astrophotographic equatorial, of which the object-glass is about 15 in. in diameter, and a meridian circle with objective of 8 in. aperture. The director is Señor J. Comas Solá.

DR. GERALD LEIGHTON writes:—

"I notice in your issue of July 30th what purports to be a notice of my book 'The Life History of British Serpents' (Blackwood). You describe this publication as a pendant to my 'British Lizards.' As a mere matter of accuracy may I point out that 'British Serpents' was published three years ago, whereas 'British Lizards' (Morton) was issued only this year?"

We regret the misplacement of the words *Serpents and Lizards*.

THE Paris papers on Sunday last announced the list of awards of prizes at the Académie des Sciences Morales et Politiques. The first prize, of the value of 2,000 francs, is awarded to M. Haumont, "maitre de conférences" at the Sorbonne, for his essay entitled 'Influence de la France sur le Développement intellectuel et social de la Russie.' The second prize, known as the Prix Rossi, also of the value of 2,000 fr., goes to M. P. Boissonnade, Professor of History at the Poitiers University, for his memoir on 'La Houille et le Fer au point de vue économique.' The Prix Jean Baptiste Chevallier, of the value of 3,000 fr., offered to the French author "du meilleur travail pour la défense, soit de la propriété individuelle, soit du droit de tester, tel qu'il est établi par le Code Civil," goes to M. Saleilles for his 'Centenaire du Code Civil.' An extra prize of 1,000 fr. is awarded to M. Copper for his work on 'L'Art et la Loi,' which deals with legal points concerning artists, collectors, and publishers and dealers in engravings.

FINE ARTS

The Prado. By C. S. Ricketts. (Constable & Co.)

THOSE who know Mr. Ricketts's achievements as a designer and painter, who have admired the scholarship and learning they display, will scarcely be surprised to find in this work one of the most remarkable and original critical studies which have been produced in England of late. Mr. Ricketts

is neither methodical nor orthodox. He pursues no fixed historical or scientific plan, and hints at an indulgent contempt for those whose methods are more systematic and whose learning is more minute and curious than his own. His plan is to take the reader through the galleries, and discourse in a general way on those masters who interest him, and on those particular pictures about which suggestive or novel ideas have occurred to him. This plan has entailed a certain amount of incoherence in his book; there are repetitions which had been better avoided. He begins with a general survey of the gallery and some discussion of the greater masters. He goes on to the Spanish School; Velasquez and Murillo are discussed at some length, then Goya, and then suddenly he begins again with Velasquez, and the connexion is only established by actually quoting a whole passage which has already occurred in the earlier part of the book, not to mention frequent repetitions of similar ideas in different words.

The fact is the book is really a series of *obiter dicta*, of separate and disjointed appreciations, and it is difficult to avoid thinking that it would have been improved as a book if the form in which it was created had been frankly confessed. Certainly it has the air of having been written round certain passages which stand out from the rest by their greater conciseness of expression, their more careful style, and their more impassioned eloquence. The mortar—it is not, we hasten to add, "padding"—is clearly distinguishable from the more solid material by a tendency to careless writing; the style is sometimes clumsy and involved, and too frequently there occur wearisome reiterations of the same word—occasionally such a highly-coloured epithet as "nimble," which demanded a more precious use. Judged therefore as a whole, this book is wanting in coherence and unity; it lacks precisely that quality of composition of which in the art of design Mr. Ricketts is so distinguished a master.

But if the reader turn to consider the many good things which are thus casually brought together, he will feel nothing but admiration for the independence of judgment, the readiness of perception, and the breadth of view which the author displays. As has been said, Mr. Ricketts does not pretend to that intensive and not unfrequently pedantic study of minor artists which marks the work of several recent art historians, and though he is by no means ignorant of what such writers have done, and makes free use of their results, he himself adheres to a more purely æsthetic point of view. This enables him to preserve a truer sense of proportion in his estimate of values. His curiosity never gets the better of his judgment; he is not tempted to lose sight of the difference between interesting and curious minor artists and the famous names which have received canonization by general consent. It is precisely on the greatest men—on Titian, Velasquez, and Rubens—that he gives the truest and at the same time the most novel judgments.

A few extracts may afford an idea of the charm which Mr. Ricketts's work at its best discloses. In a summary of the Spanish genius in art, the whole of which is illu-

minated by real poetical insight, the author likens the "Spanish aptitude for what was sombre and solid in art and architecture to the character of the country itself," and its sudden and spasmodic outbursts into florid effort, such as the Cathedral of Seville, to the sudden efflorescence of spring flowers on its desolate plains. He continues:—

"At times the Spanish temper breaks out also into some large and decorative blossom, with the obvious glare of a Catholic monstrance, the sudden and emphatic accent of some African exotic that blossoms out of a cactus growth coloured like a stone or like dust upon grass—and we have the painting of Herrera. An Italian influence will temper these florid outbursts, and thus we have the influence of Baroccio upon Murillo."

The analogy does not, it is true, explain, but it marks and illuminates by its aptness and vividness a central characteristic of the school.

Of El Greco he furnishes for the first time, so far as we know, a really critical estimate:—

"The aim of Tintoretto was sensational, but eloquent in its sensationalism.....With El Greco the imaginative impulse flickers and twists upon itself.....his work is more individual than original, and the possession of individuality does not suffice for art; originality must be fine in its essence, not the mere expression of personal limitations as with El Greco; and above originality stands the creative power, that noblest expression with which modern criticism hardly ever concerns itself at all.....His [El Greco's] was in no sense a constructive temperament; his originality as a painter consists largely in his power of scattering and decomposing the conventions of others."

We have given only a partial view of what strikes us as a profound and just criticism of the artist. It shows that Mr. Ricketts is a real critic: he can admire with precise discrimination—there is no mere dividing into sheep and goats. Of Ribera he says:—

"His colour does not flash and glimmer like the air or pulse below the texture of his paint as it does with great colourists; it has a steady and somewhat oppressive glow, as of some heavy perfume."

We have italicized a phrase which seems to us quite inimitable for its pregnant conciseness as well as its perfect descriptiveness. No other modern writer has talked of colour with quite such profound feeling for its imaginative significance as Mr. Ricketts possesses, and herein is to be seen at least one distinguishing superiority in Mr. Ricketts as compared with the professional art historian. Such a one can analyze form and dissect composition, but when he talks of colour he almost invariably becomes vapid and confused; but Mr. Ricketts speaks of colour so that we actually recapture the impressions of the originals, and accept them too with a revived understanding, a closer perception of their exact value. Thus he has got near to explaining, or at least describing, the magic of Rubens's colour:—

"A sort of fervour or ecstasy of the artist in combining colours is characteristic of his use of them: he has not the storehouse of beautiful draperies that Veronese places against the pattern of his skies, nor has he even Veronese's variety of general aspect; but he has a far greater sensibility and intensity in the handling of the colours themselves, a greater sensibility to their immediate influence upon each other and to their value in retaining or repelling light.....The colour of Rubens is expressive in

its very substance and actual mass: he deals with a greater number of colour melodies at once than does Veronese."

That shows a very real understanding—it is precisely in his rich "orchestration" of colour, his power to modify every local colour to the key of the whole, that Rubens is so supreme. He does this to such an extent in some pictures that one remembers no single local colour, but only one unanalyzable and yet highly complex impression, as of the gleam of a coloured metal.

It would be impossible in the space of a review to afford any adequate idea of Mr. Ricketts's judgment on Velasquez. To say that he gives a deeper and clearer insight into his art in a single paragraph than the late R. A. M. Stevenson succeeded in doing in the whole of his long monograph is perhaps no very high praise. But, indeed, we feel in reading Mr. Ricketts that we are at last dealing with the artist himself, with all his excellences and all his limitations kept clearly in view, and not with some purely imaginary tribal god, whose only use is to encourage his followers in battle. Velasquez with Mr. Ricketts is no longer a political shibboleth; he is a real personality, to be known and loved disinterestedly, and appraised without prejudice. And here we may remark upon the admirable critical temper, the moderation and restraint, which distinguish Mr. Ricketts's writing, and this without in the least affecting the intensity of his convictions or the vivacity of his expression. No less admirable than his treatment of Velasquez is his appreciation of Titian, to whom he awards, quite rightly we think, a higher position as a creator. Of Raphael, too, he speaks many sound, and, at the present moment, unpopular truths, commending, justly, the supreme gift of "logic" in his design; but it is perhaps in his treatment of Rubens that the force and vigour, the originality and common sense, of his judgment are most apparent. To a generation in which culture has inclined to a shrinking exclusiveness and a supercilious preciosity his criticism should be tonic and reviving.

If we descend from these generalities, where we find ourselves singularly in agreement with Mr. Ricketts, to particulars, and especially to that work of attribution which has been the chief occupation of art criticism of late, we can no longer acquiesce so entirely in his results. Two startling novelities in this kind are as follows: first, that the 'Shepherd' of Giorgione at Hampton Court is in reality the lost 'David' turned into a shepherd by subsequent repainting. Mr. Ricketts declares that he can see traces of the armour under the repainted shirt. We have not been able to examine the picture without its glass, and therefore must suspend judgment; but, meanwhile, attention may be drawn to the fact that since it has been cleaned the Vienna picture of 'David' is claimed as an original. If this be so it would render Mr. Ricketts's theory more improbable. The second discovery is that the 'Navagero and Beazzano' of the Doria Gallery were originally two separate portraits. Here we think Mr. Ricketts is surely right. He further adds that the left-hand portrait—that of Navagero—is not by Raphael, but by Sebastiano

del Piombo. Here, again, the present writer must confess to not having seen the picture sufficiently recently to offer any decided opinion; but if his recollection is correct, there are certain tints in the flesh—a greenish half-tone contrasted with a brick-red in the lights—which are essentially non-Venetian. We would willingly admit that the pose was unusual for Raphael and more like Piombo; but it is by no means inconceivable that so voracious an eclectic was willing to learn something even from so much less a painter as Piombo.

We deprecate very strongly the confident attribution to Giorgione of the little Catena-like 'Adoration of the Magi' in the National Gallery. The statement that Velasquez's 'Boar Hunt' is, except for parts of the sky and distance, entirely original, is contrary not only to the evidence of the paint, and the Morland-like types of one or two of the figures, but to the evidence proffered by the restorer Lance before a Royal Commission. On the other hand, we are glad to see that the suggestion, first put forward in these columns, that Petrus Christus was probably Antonello da Messina's master in Flemish technique, has occurred independently to Mr. Ricketts. In his attributions of pictures to Titian he is inclined to a more relaxed standard than most authorities adopt, and includes Mr. Benson's 'Madonna' and the 'Man with the Baton' at Munich, which most writers reject. He, however, arrives at the conclusion that the 'Prometheus' of the Prado is original, a conclusion which has the independent support of Dr. Gronau. In the dating of Titian's pictures he has, with the exception of the 'Baffo' at Antwerp, which we think he places too late, also independently come to similar conclusions to those of Dr. Gronau, of whose German edition of the 'Titian' lately republished in English he seems not to have known.

It will be seen, then, from what has been said, that though to professional "Kunstforscher"—the value of whose work we should be the last to disparage—Mr. Ricketts's writing may appear somewhat incomplete and amateurish, it really aims at a greater finality than theirs. It is in effect an attempt at using the results of their painful and laborious excavations for the only purpose which in the end justifies them, namely, the more profound understanding of great imaginative creations. This has to be done over again for each generation. Pater did it to some extent for the last, and Mr. Ricketts, with far more intimate knowledge and greater familiarity with his subject, but without all Pater's gift of felicitous poetical surmises, has done it, in part again, for the present generation. Each successive performance of this work of appreciation and interpretation is based upon fuller knowledge, and approaches nearer to completeness and finality. Towards that end, in spite of many suggestions which seem to be uncertain or actually mistaken, Mr. Ricketts's book marks a notable step.

Light and Water. By Sir Montagu Pollock. (Bell & Sons).—This is an admirable study of the phenomena of reflection in all their variety and complexity. The author's analysis of the component parts of the multiplex images which

reach the eye, and his description of their causes, are so lucid as to be easily comprehensible without any previous scientific training. He appears to have in view the assistance of the artist in representing effects of reflection, and, though to a sensitive eye it is perfectly possible to render reflections correctly by mere observation, there is no doubt that an analysis of the appearances such as he provides will make it easier for the artist to avoid error and to seize more readily on the characteristic forms. The study is, indeed, precisely on a par with that of perspective; neither is necessary even for the correct record of a particular scene which the artist has before him, but both are aids to correct perception, and both are necessary to the artist who would construct correctly an imagined scene. Neither study has in itself any direct bearing on æsthetics, they being concerned merely with correctness of representation.

It is clear, however, that to the author the observation and analysis of the ever-varying forms and colours of reflected images have become a passion, a study pursued for its own end apart from any possible services it may render to art. He begins with the forms of reflections in still water, and points out with great clearness the nature of the difference between the image and the object, and the effect on this difference of the elevation of the eye above the surface of the water. He proceeds to the study of disturbed images, and the effects of small ripples, with the consequent elimination of horizontal, and emphasis of vertical lines. He then discusses, more fully than we have ever seen it done before, the effect on the image of the direction of the ripples, and explains, what every observer must have often noticed, that even with ripples moving at right angles to the line of sight there is only the slightest lateral displacement of the image. He goes on to explain the characteristic and beautiful appearance of "rings" in unruffled ripples in water near to the eye.

The second part of the book is devoted to the colours in and on water, and here again Sir Montagu Pollock explains very fully the general principles which underlie all the complex effects of the conflicting visual impressions of the local colour of water and the colour of the reflections on its surface—effects which, though they present infinite variety, can be explained by the interaction of a comparatively small number of causes. The local colour of the water, the amount of matter in suspension, and the height of the sun are all important, but the chief determining factor is the angle of vision,

"the apparent strength of colour being greatest on looking vertically down at the surface, and lessening gradually as the line of vision strikes the surface more and more obliquely, the colour due to reflexion gaining in brilliancy as the local colour dies away."

The effect of cast shadows on impure water, which is to bring out the reflected colour at the expense of the local, is also made clear. The book is throughout illustrated by very good photographs from nature; some of these, especially Nos. 1, 21, and 31, are very beautiful, and all are admirably chosen as characteristic of typical forms.

What the artist is to make of all this careful and ingenious observation and record of natural forms is a separate question, on which Sir Montagu Pollock scarcely touches. One principle we may perhaps suggest by the observation of artistically successful representations in the past, and that is that it must depend on the emphasis on one particular quality, carried through with a consistency and completeness which is lacking in any particular effect of nature, and controlled also by the treatment of the unreflected object. Canaletto's use in this is particularly instructive; at first sight his water appears dull and monotonous, but we have only to imagine the effect of a more varied, more naturalistic treatment to realize that it

would clash with the suavity and solidity of his treatment of architecture. Turner, on the other hand, managed to retain a harmony of an opposite kind by altering his treatment of buildings in the direction of his fluctuating and vague treatment of the water.

Oriental artists, who have shown the finest decorative use of water forms, have always limited themselves rigidly to one particular aspect. One wonders whether it might not be possible to develop out of the forms of reflections as revealed by photography a new and equally expressive convention.

PART XVIII. of the *Great Masters* (Heinemann) contains Rembrandt's 'Man in Armour,' in the Glasgow Gallery, a picture the unfortunate effect of which is due in part to its enlargement; Giorgione's 'Fête Champêtre,' in the Louvre, which can scarcely be said to have lent itself to reproduction by this process; Van Eyck's 'John Arnolfini and his Wife,' a reproduction excellent in the lighter parts, but troubled and opaque in the darks; and, finally, the 'Young Duke of Gloucester,' by Reynolds, from Trinity College, Cambridge, a very good rendering of an enchanting picture.

TWO BOOKS ON THE ART OF JAPAN.

Japanese Art. By Sadakichi Hartmann. Illustrated. (Putnam's Sons.)

Japanese Illustration: a History of Wood-Cutting and Colour-Printing in Japan. By Edward F. Strange. (Bell & Sons.)

BOTH these books are good of their kind, and both are well illustrated. But neither is really critical in any true sense of the word. The authors bow down before Japanese art as before a fetish. What is their criterion? It is not that of Japan, for Hokusai, whom Mr. Strange terms "the greatest artist of Japan," and of whose "mangwa" (sketches) he says "it is difficult to speak with due appreciation," holds quite a secondary place in the estimation of his countrymen; nor is it that of the West, for nearly everything that gives the beholder pleasure in the art of Europe is absent from the art of Japan. The truth is that educated Japanese take far less pleasure in their own art than we do, and that among its more enthusiastic admirers will not be found those who have a close acquaintance with the realities of the country, and with its language and literature. True art should satisfy the whole human soul; it should please the senses, arouse the emotions, and conform to the demands of the intellect. Japanese art fulfils the first of these requirements in an eminent, in some respects in a supreme degree. But no one can pretend to be moved—except to the pleasure born of the senses—by any product of Japanese pictorial art from Kanaoka to Watanabe. The absence of chiaroscuro, the deformed perspective slavishly inherited from China, the total want of science, and the perfunctory drawing, especially of the human figure and face—one singularity is that the Japanese artist ignores eyelashes—are distinctly displeasing to the intellect. The Japanese picture is a decorative effort on a pictorial basis. One cannot find better proof of this assertion than in the coloured frontispieces to these volumes. Mr. Sadakichi Hartmann gives a "typical woman of the Ukio-ye school," by Shunso (died 1792), some of whose book-illustrations Mr. Strange ranks "among the world's masterpieces" in that genre; and Mr. Strange himself takes an example from the same master, the principal female part, represented by a man, in the play 'Udamaki.' Both these pictures are entirely pleasing when looked at as wholes—from the point of view of Japanese impressionism—but are repellent when examined more closely. The drawing in each is childish—indeed, ignorantly grotesque; but the figures, despite

their unnatural elongation, are graceful in pose by a trick of fluent lines representing the folds of the dress—lines, in themselves utterly false, which are mere conventional marks. That they are conventional, not artistic studies, is proved not only by their random crossings, but by the fact that the pattern of the drapery does not follow the folds, but is printed flat across them. To the European, who cannot leave his understanding at the door of a Japanese art gallery, this sort of carelessness or contempt is displeasing. But to the Japanese artist, who improved within, but never got beyond, the limitations of Chinese art, such an ignoring of real beauty was of no importance—his was sense-impressionism and decorative beauty of line and monochrome.

Mr. Hartmann's volume—it is singular that a writer with the pre-name "Sadakichi" should write "Fukugawa," "Dsijo," and "shozi"—gives an excellent view of Japanese art as a whole, from the earliest times to the present day. According to the received authorities the account is a faithful one; but if the historical canons of the West are to be applied (and they are the only scientific canons of evidence), the received authorities are of little historical value. Hence all histories of Japanese art, and all the biographical details concerning the innumerable painters of Japan, up to and inclusive of Hokusai, must be read as largely conjectural and traditional, though no doubt they do fairly represent the kind of events that took place. Mr. Hartmann gives an interesting account of the Radical school in art who adopt the Western style entirely. It seems, we are told, to have no future, and no chance of ever becoming national. All art, no doubt, must be more or less conventional, and the merely official conventionalisms of Western art will, it may be hoped, be avoided by the Japanese. But in Western art there is more truth and an infinitely wider field than in any form of Eastern art, and we know no reason why the Japanese, who have made such strides in the literature, politics, economics, and science of the West, should fail in the domain of art. Mr. Hartmann's book is agreeably written and abundantly illustrated, both in colour and sepia—the latter illustrations, reproducing examples of the best-known artists of old Japan, are particularly good, the subdued tint being peculiarly appropriate to the subjects.

Mr. Strange's beautifully got-up volume is restricted to a history and exemplification of wood-cutting and colour-printing in Japan. We think it a great mistake to print Japanese subjects in black and white on shiny paper. The result is a most disagreeable hardness and flatness, repellent to those who know the originals, where the tints of Japanese paper or silk so well harmonize with the soft and delicate outlines and the various greys of all intensities up to black that make up a Japanese uncoloured print. The colour-prints in the volume are more successful. Of these the two most interesting are one by Kiyonaga representing two women in a charming interior, one of whom, squatted at a low table, is inditing a poem brush in hand, while the other stands by and is answering an appeal on some poetic detail, and another by Hokusai intitled 'The Makura Bridge over the Sumida River.' Of neither is the title sufficient. It was a pretty custom of the artists of old Japan to procure a literary friend to write—or cite—for them appropriate verses indicating the object of the artist. Kiyonaga's "nishikiye" really represents not exactly "Two Ladies," but two denizens of the Yoshihara ("ladies" are hardly ever represented in Japanese art), and the picture is itself illustrated by some pretty verses which may be rendered "Lovely and pleasant are the flower-offerings on Tanabata night—let these be a sign of fidelity as of the famous Agemaki of the old romance." Tanabata night is the seventh of the seventh month, the one

night in the year when the lover-stars (in *Lyra* and *Aquila*) are believed to cross the River of Heaven (Milky Way) and enjoy each other's company. Agemaki is the name of a famous courtesan, and also the title of a well-known chapter in 'Genji Monogatari' ('The Story of the Loves of Genji'). The thought has become a purely conventional one, but the interest of the picture is heightened by the poetical accompaniment. Japanese "nishikiye" should always be so "read," just as Wagner intended that music and libretto should make a perfect whole.

The second illustration is not 'Makura Bridge' at all. It is—if we rightly decipher the indistinct characters—Yanagi (or Willow Bridge), a famous resort of courtesans (of a somewhat low class) in old Yedo. The object of the artist is not to represent the bridge, but a sudden squall and shower of rain, to which the landscape is mainly accessory. The right-hand stanza means "Not so much time even as needed to protect the head with the sleeve [lit. make a sleeve-umbrella] on the Willow Bridge, and drenched by the shower are the green locks [of the girls]." Green hair is a synecdoche (of Chinese origin) for a beautiful woman. Green is used for glossy dark. Again, between "Willow" and "green hair" one must interpolate mentally the Buddhist adage, "Red the blossom, green the willow," to which a whole world of meaning attaches. Here only a glimpse of it can be given. Red indicates the shadow of existence, green its brightness—the true wisdom (of the more liberal Buddhism) is to reconcile both, in other words make the best of the world of spirit and the world of matter—a doctrine rather anti-Buddhist. The drooping foliage of the willow, again, is a common simile for women's hair blown about by the wind (the picture, it will be remembered, shows a sudden squall)—hence in love-songs the willow is often introduced. The whole idea is Chinese—slavishly so almost, but the Japanese rendering, conventional as it has become, is graceful.

The left-hand verses may be rendered: "On the waters of Takegura (a Yedo canal) is the rainbow reflected—methinks the Bridge of Ryogoku (both lands) is hard by." Here, again, are subtle allusions—the Ryogoku Bridge was also a resort of courtesans, and the rainbow with its "five hues" (complete scheme of colour) recalls the entirety of the joys of love.

The methods and materials of the Japanese artist explain in large measure his excellences and limitations. He could not build up a picture, for he could neither retouch nor alter. He had to draw the whole sketch, and, if unsatisfactory, draw and redraw till his thought was realized. This method gave him extraordinary fluency, necessitated impressionism, and limited his scope, though it permitted of minute detail in cases where detail was necessary. The sketches themselves were destroyed on the block, and the colouring must have been wholly the work of the artisan, doubtless more or less under the superintendence of the artist. Hence these colour-prints are not wholly the direct work of the artist, and a large share in their artistic production must be assigned to the various hands successive to those of the artist through which they passed.

An amusing book might be written on the mistakes made by Western enthusiasts in attributing to the Japanese artist aims which he never had, stories he never told, and effects he never dreamed of producing. Thus, and by way of omissions more serious still, the true significance, and very often the true beauty, in its way unique and even supreme, are obscured. If the fashionable view of Japanese art be accepted as the true one, Mr. Strange's book is unexceptionable, attractively written, and abundantly and aptly illustrated.

THE ROYAL ARCHEOLOGICAL INSTITUTE.

II.

THURSDAY, July 21st, was devoted to visits to Lacock and Malmesbury. On the way, at Corsham, Mr. Harold Brakspear gave a description of the picturesque almshouses founded by Lady Margaret Hungerford in 1663. The plan of the buildings is of more than usual interest, as, besides the six almshouses, there is a master's house, and a hall which served not only as such, but also as chapel and schoolroom for the free school attached to the foundation. The hall stands north and south, the screens being at the north end, and forming the entrance to the group of buildings. It contains a gallery at the north end, and at the south end an octagonal pulpit with a seat below it, flanked by high square pews. Down each side of the room are benches. Over the doorway of the entrance porch, on the west side of the buildings, is a panel with an inscription and the arms of the foundress, whose maiden name was Halliday.

At Lacock, Mr. Clark-Maxwell gave an account of the parish church, of which the chief attraction is the north-east chapel, known as the Bonham Chapel, a beautiful piece of early fifteenth-century work of two vaulted bays, with excellent details. It contains the monument of Sir William Sharington, 1560, the grantee of the Abbey of Lacock, a valuable example of Renaissance work, which should be studied in connexion with the additions made to the abbey buildings some twenty years earlier. The remainder of the church is of several dates in the fourteenth and fifteenth centuries, its history being difficult to read; the north aisle of the nave has been designed for fan vaulting, which has never been built. The chancel was rebuilt in 1778, and remodelled a few years ago. The church plate comprises, among other things, a fine standing covered cup, parcel gilt, of secular origin, probably of late fifteenth-century date, and an engraved wine-taster of the first half of the sixteenth century.

At Lacock Abbey Mr. C. H. Talbot courteously received the party. The house, founded for Austin Canonesses in 1232, remains, with the exception of its church and infirmary, almost complete, and its attractions are increased by the additions made to it by Sir William Sharington, about 1540, in a style in which the Italian influence is clearly to be seen. The buildings, having been fully described in a late volume of *Archæologia*, need no further notice here. Some of the many interesting things which the house contains were kindly exhibited by Mr. Talbot, including the great charter of Henry III., which is almost perfect. The curious stone tables in the octagonal turret at the north-east angle of the building, part of Sharington's work, were also shown.

The party went by rail from Chippenham to Malmesbury, where the remaining part of the abbey church was described by Mr. Harold Brakspear. It consists of six of the original nine bays of the nave, and has often been quoted as an example of a very early use of the pointed arch; but from historical evidence it is clear that no part of the present church can have been begun till after the death, in 1139, of Bishop Poore of Salisbury, and the nave, being the last part of the church to be built, is probably not earlier than 1150-60. Of the eastern arm of the church nothing remains, it having been destroyed to the foundations, but its probable form was shown in a plan made by Mr. Brakspear from the dimensions furnished by William of Worcester, who was at Malmesbury about 1453. The nave was vaulted in the fourteenth century, and the aisles and clearstories altered. The well-known south porch of the twelfth century was at the same time cased with a great thickness of masonry, so that its walls became some ten feet thick, and the intention seems to have been to build a tower over it.

This was never done, but soon afterwards a tower was built over the two western bays of the nave, its east wall being carried by a wide arch springing from above the springing of the nave vault, a dangerous piece of construction which gave way soon after the suppression, and caused the ruin of the west end of the church. A wall was then built across the church on the line of the third pair of columns from the west, bringing the nave to its present dimensions, and all west of the wall was left to decay until the late repairs were undertaken under Mr. Brakspear's guidance. The traces of internal arrangements which remain show that the pulpitum occupied the eastern bay of the nave, and the retro-quire the next two bays, the rood-screen being on the line of the third pair of columns from the east. In the fourth bay of the north aisle of the nave a large fourteenth-century window has been inserted to light the north chapel and the nave altar. From the triforium on the south side, west of the line of the rood-screen, a small chamber or roofed gallery projects into the nave. Its use is unknown, but it was suggested by Mr. Hope that it might have held a small organ for the nave services. The south triforium was used as a library. The vault of the two western bays of the present nave is of wood, with plastering between the ribs and metal bosses. It dates from 1831, and is excellent work for the time, and the tracery of the west window of the nave is of the same date.

The evening meeting was held at the Mansion House, by invitation of the Lord Mayor, who received the members of the Institute, and Canon Church read a paper on 'Some Incidents of History at Wells, 1464, 1470, and 1498.'

On Friday Chepstow was visited, and at the parish church Mr. Hensley, the vicar, supplied an account (which was supplemented by Mr. Brakspear) of the building. Originally the church of an alien priory, it has suffered much from neglect and rebuilding, but what remains is of great interest. The nave is that of an early cross church, built little later than 1100, with wide-jointed masonry and arches of plain square section. It has lost its aisles, vaults, and vaulting shafts, and its eastern bay was destroyed by the fall, in 1701, of the original central tower, of which only the base of the north-west pier remains. With the materials of the fallen tower a new tower was built in the western bay of the nave, its eastern arch being one of the old crossing arches reset. The nave has a fine, though much restored west doorway, and over it three windows with two orders of zigzag and shafted jambs. The transepts and eastern arm are modern, with the exception of a thirteenth-century doorway on the north side of the chancel.

At the Castle Mr. St. John Hope was the guide. It is built on the edge of the cliffs above the Wye, its site rising quickly from west to east, and is protected on the land side by a deep ditch cut in the rock. To William FitzOsbern (before 1072) Mr. Hope attributed the large hall which stands between the upper and middle baileys. It was entered from the east through a round-headed doorway, and in its west and south walls a line of arched recesses, still to be seen, has a very early look. Externally there are flat buttresses, and at the level of the hall floor is a band of three courses of red brick, presumably Roman material reused. Below the hall was a cellar, with a central row of wooden posts, to carry the beams of the hall floor. In the thirteenth century, and again in the fourteenth, the walls were heightened, and various windows, &c., inserted. The fine thirteenth-century work is attributed to William Marshal, Earl of Pembroke; at this time an arch was thrown across the hall, springing from corbels, somewhat west of the middle, which, in Mr. Micklethwaite's opinion, may have served to carry a stone funeral, or exit for smoke. The highest part of the Castle site is occupied by the

barbican, and the towers in this part may be of the thirteenth century, built on to an earlier curtain. This part, in Mr. Hope's opinion, was once the site of the "motte" of the first castle, afterwards built round after the manner of a shell keep, and subsequently levelled. The lower bailey, of thirteenth and fourteenth century dates, has on its north side a hall and kitchen, with a fine vaulted cellar under the hall, opening on the face of the cliff above the river. The entrance gateway, flanked by drum towers, is at the north-east angle of this bailey; and at the south-east angle is a large tower, in the upper part of which is a small oratory, with remains of most beautiful late thirteenth-century carved ornament. Chepstow having been a royal castle for only a short period, nothing can be gathered as to the dates of its various parts from the Pipe Rolls or other State documents. M. le Comte de Lasteyrie dissented from Mr. Hope's view that the barbican was ever the site of a motte or shell keep, it being completely commanded by high ground on the west, and was of opinion that the early hall was the keep.

At Tintern Abbey, Mr. Brakspear, with the help of a plan embodying the latest discoveries, gave a history of the building, showing how the present church was built round the original aisleless cross church of the time of the first foundation in 1133. Of this first church parts of the west and north walls of the north transept are still standing, and twelfth-century work exists in the dorter, kitchen, and cellarium. All the rest of the buildings belong to various dates in the thirteenth century, with unimportant exceptions. Mr. Brakspear was of opinion that there was never a masonry tower over the crossing of the present church, but that the bell-tower mentioned by William of Worcester was of wood, his reason being that all four gables of the church are still standing, nothing but the wooden roofs and vaulting below having been destroyed, and the walls over the arches of the crossing remain to the level of the plate of the roofs, and show no traces of having been carried any higher. The pulpitum was in the nave, one bay west of the crossing, and its base was exposed for the inspection of the members, as was a length of the foundation of the south wall of the nave of the first church, lying in the north aisle of the present church. Mr. Philip Baylis, in whose charge, as Crown property, the abbey is, contributed an account of the repairs undertaken for the safety and preservation of the ruins, including the destruction of a great deal of the ivy which was formerly allowed to run wild over the walls.

In the evening Mr. F. Francis Fox entertained the members of the Institute at a conversazione in the Museum, at which the city swords, insignia, and plate were displayed, and commented on by Mr. Hope. An interesting collection of documents and books, including the Chatterton MSS., was also on view.

On Saturday the members proceeded to Bath, and visited the Roman baths under the guidance of Mr. W. H. St. John Hope, in the absence of Mr. F. Haverfield. The Mayor was present. Mr. Hope pointed out the difference between these baths and all other known examples in England, as they could dispense in great measure with hypocausts, the water being naturally heated. The hypocausts which did exist among the buildings were, of course, for the more usual system of Roman baths, now known as Turkish baths. One of the chief attractions, beyond the excellent state of preservation of the great bath, lay in the number of architectural fragments preserved. The great bath, originally built with an open colonnade, was afterwards covered in with an arched vault, composed for the most part of hollow flue-tiles, for the sake of lightness; and fragments of this vault were to be seen, some large enough to show the curve of the arch. Cold water was supplied to the large

bath by a pipe half-way down on the north side, and at the north-east corner was an outlet with a sluice, in which the original bronze sluice-gate was found, and removed to the Museum, though it might well have been left in place. The lead lining of the large bath is still in position, made of slabs measuring 10 ft. by 5, and weighing no less than 30 lb. to the square foot. The chief group of springs supplying the Roman baths rise in the King's Bath, which owes its irregular shape to the fact that it was arranged to include as many as possible within its limits.

The abbey church was described by Mr. C. R. Peers, who stated the evidence in favour of the existence of a monastic foundation in Bath at an early date. The present building stands on the site of the nave of the church begun in 1088 by John of Tours, and finished by Robert about the middle of the twelfth century. Considerable remains of this church exist six feet below the present pavement, and by the aid of a plan Mr. Peers showed its general arrangement, suggesting that the remains at the west end were to be interpreted as forming part of a west front with a great central recessed arch, as at Tewkesbury. The only remains of this church above ground are to be seen at the east end of the present church, and mark the site of the transepts and central tower. The present church, begun by Bishop Oliver King about 1495, was the last great monastic church built in England. It was designed for fan-vaulting throughout, but this was never finished, and at the Dissolution only the quire with its aisles, and the north transept, were so covered. Being stripped of its roofs, iron, and glass, the church soon fell into a ruinous state, and was not finally repaired and refitted till well into the seventeenth century, Mr. Thomas Bellot and Bishop Montagu being the most prominent helpers in the work. Montagu's interesting stone and plaster vault over the nave has given way to fan-vaulting, built by Sir Gilbert Scott in imitation of that in the quire, and all the seventeenth-century fittings have disappeared except the font, which is not now in use.

The well-known carvings on the west front, representing the dream of Bishop Oliver King, are only in part of his time, and seem to have been chiefly executed by his successor, Cardinal Adrian de Castello, whose arms, now decayed away, were formerly to be seen on the front. The motto, "De sursum est," said to have been placed on this front by Bishop King, is not to be seen, but occurs on the stone heads of the rain-water pipes elsewhere on the church. The statues of SS. Peter and Paul, on either side of the west doorway, are apparently of the seventeenth century, and the upper niche, over the doorway, now filled with a modern statue of Henry VII., may have been intended for an image of our Saviour, the third patron of the church.

After lunch the members drove to Hinton Charterhouse, part of one of the nine Charterhouses in England, where Mr. Hope described the remains. They consist of the chapter-house, with a vaulted room and a pigeon-house over; part of the south wall, the church, and some distance to the west a vaulted building, which may have been the frater, with a small kitchen adjoining it. The lines of the great cloister and cells round it can be traced, and all work seems to be of the date of the transference to this site in 1237 of the house founded at Heythrop by Ela, Countess of Salisbury, in 1232. The present dwelling-house contains the remains of the fourteenth-century gateway of the monastery.

The drive was continued through Norton St. Philip, that a passing view might be had of the fine fifteenth-century inn, and so to Farleigh Hungerford, where a short halt was made, to see the chapel of the ruined castle and the fine Hungerford tombs it contains. From this point the journey was resumed to Bradford-on-Avon,

where at the King's House a welcome tea was most kindly provided by the owner, and after tea the two churches were visited. In the little Saxon church Mr. Micklethwaite and Mr. Peers made some observations on the question of the date of the building, the former inclining to an early, the latter to a later date.

At the evening meeting Mr. Hope, with the aid of a large plan with movable flaps, gave an account of the architectural history of Wells Cathedral, in preparation for the excursion on Monday, which was devoted entirely to Wells.

St. Cuthbert's Church was first visited, and described by Mr. Peers, who, with the aid of a plan, traced its development from a thirteenth-century cross church. A church certainly existed here in the twelfth century, and several irregularities in the thirteenth-century plan may be due to it; but no part of its masonry is now above ground. Mr. Peers pointed out the curious rebuilding and heightening of the thirteenth-century nave arcades in the early fifteenth century, when the nave was remodelled and the magnificent west tower built. Other notable features are the elaborate but mutilated Jesse reredos in the Lady Chapel, and the reredos in the Trinity Chapel, which was specially the Corporation chapel. Several fragments of the images from these remain in the church, and are worthy of careful study.

The Cathedral was next visited, under the guidance of Mr. Hope. In opposition to Prof. Willis's view, he maintained that all the earliest parts of the church, including the three bays east of the crossing, the transepts, and the nave down to the west end, but only including the lowest courses of the west front, were to be assigned to Bishop Reginald, 1174-91, and the west front to Bishop Jocelyn, 1206-42, basing his opinion partly on the style of the work and partly on documentary evidence. He then traced the development of the eastern parts of the church in regular sequence through the fourteenth century to the building of the central tower, and the failure and underbuilding of the crossing arches in consequence. In the chapter-house floor the curious lines incised in the pavement were pointed out, apparently setting-out lines for the masons. The position of the original pulpitum in the eastern bay of the nave was indicated; and the fourteenth-century gallery in the south clearstory of the nave opposite the north door was considered by Mr. Hope to be connected with the Palm Sunday services. In describing the eastern part Mr. Hope suggested that the space between the presbytery and Lady Chapel was designed to hold the shrine of Bishop William de Marchia, whose canonization never actually occurred. His tomb in the south transept was built when the efforts to get him canonized had failed, and the fine canopy immediately to the east of the tomb, and now labelled as the monument of Lady de Lisle, was probably intended for an altar canopy to stand at the head of the tomb.

In describing other monuments Mr. Hope said that the effigies of early bishops in the east aisles of the presbytery were probably early works of the sculptors who were employed on the west front, and that the tomb in the chapel of St. Calixtus attributed to Dean Hussey, 1305, was probably that of Thomas Boleyn, precentor, 1471.

Mr. Micklethwaite commented on the vestments worn by Bishop Creighton, 1672. His effigy is clothed in a girded albe, an amice, and a curious short cope, which, from the back, must have had very much the look of a chasuble. He has crozier and mitre. In the cloister the various dates were pointed out, and the extent of Jocelyn's work on the south and west. The cloisters not being needed for work, as in a monastic house, were chiefly a passage for the Sunday procession, and only the east walk, as leading to the bishop's palace, had its windows glazed. The remains of Bishop Stillington's chapel were shown in the east

wall of the cloister, and the site of the older church, perhaps that of the first church of the tenth century. The angle at which it is set corresponds curiously with the general direction of the streets of the town, and goes to show that the present church was built on an entirely new site, with no reference to its predecessor. The evidences of an alteration of design as regards the three central windows of the west front were shown, Mr. Hope suggesting that at first there were meant to be two tiers of windows instead of one.

Comte de Lasteyrie dissented from Mr. Hope's views as to the date of the church, it seeming to him impossible that the work assigned to Reginald could be earlier than Glastonbury, which was begun in 1185. Also the documentary evidence seemed to point to Jocelyn as the builder of the greater part of the church. He also thought that the sculptures of the west front could not be so early as they were generally held to be. Mr. Hope furnished an account of the sculptures of the west front, pointing out their appropriateness to their position, overlooking the lay folks' cemetery.

After lunch visits were paid to the Deanery, a fifteenth-century house, built round a courtyard now covered in; the Archdeaconry, which has a thirteenth-century hall altered and re-roofed in the fifteenth century, retaining in its east end the doors leading to the buttery and pantry and to the kitchen, which was probably of wood; the Vicars' Close, where the fourteenth-century hall at the south end was thrown open to the visitors; and, lastly, to the thirteenth-century Bishop's Palace, where the Bishop most kindly received and entertained the members, and afterwards conducted them over the house and chapel, the weather being, unfortunately, too bad to allow of any inspection of the exterior. This ended the day's programme.

The concluding meeting was held, by invitation of the Bishop of Bristol, at the Palace, where the Bishop received the members and presided at the customary voting of thanks to all concerned in the arrangements and management of the meeting. He also gave an interesting sketch of the foundation of the bishopric, with accounts of several of the bishops.

The morning of Tuesday, July 26th, was spent in making a round in the neighbourhood of Chepstow. The first visit was to St. Pierre, a picturesque sixteenth-century house with gateway and forecourt. The small church close by dates in part from the beginning of the twelfth century, and contains a fifteenth-century screen and a stone altar, which is partly ancient. A short walk led to Moynes Court, a gabled stone house of 1609, with a curious fourteenth-century gateway; and the next point was Mather Church, a small building, mainly of the thirteenth century, with fifteenth-century west tower, interesting from its dedication to St. Thewdrick or Theodorick, "King of Morganuck or Glamorgan," who was here buried in A.D. 600, having died from wounds received in a battle against the pagan Saxons at Tintern.

Close to the church is a former palace of the Bishops of Llandaff, built by Bishop Zouch after the destruction of his house by Glandower in 1407. The gateway, now destroyed, is said to have borne the date 1419, and the house, which has an interesting and unusual plan, contains some work of the date, but in the main seems to be considerably later. After luncheon the drive was continued to Caerwent, where Messrs. Martin, Ashby, and Hudd conducted the visitors over the excavations and museum. The latest part uncovered consists of the remains of the south gate of the city, the springing of the inner arch being still in position. An important building is also in process of being uncovered within the walls near this point, having a porch with inner and outer doorways leading into a quadrangle.

The final item on the programme was Caldicot

Castle, over which Mr. G. W. Cobb, the owner, conducted the visitors. The buildings form a rectangle with a moated mount at the north-west corner. The keep on this "motte" dates from circa 1200, and the next tower to the south is of the same date, but the curtain wall joining them is later. The rest of the enclosure, with the gatehouse, is mainly of the fourteenth century. The keep is interesting from the clear evidence it affords of the arrangement of the wooden "hours" or galleries projecting from the upper part of the walls. There are considerable remains of the fourteenth-century hall and kitchen to the east of the entrance gateway, which has been fitted with a wooden drawbridge, working on a central pivot, in imitation of the ancient arrangement. The connexion of the castle with the family of De Bohun was described by Mr. Cobb, who also pointed out the stones inscribed "thomas" and "alianora," referring to Thomas of Woodstock and Eleanor de Bohun, one of the two heiresses in whom the line of De Bohun ended. After this the members took train to Bristol, and the proceedings of a pleasant and successful meeting came to an end.

MR. F. GOODALL, R.A.

MR. F. GOODALL died last week at his house in the Finchley Road. As the son of the well-known engraver, he was early introduced into the world of art, and became acquainted with Turner, Landseer, and Stanfield. Indeed, he began exhibiting at the Academy at the age of seventeen, and, like Mr. Frith and the late Mr. Horsley, he at first followed Wilkie, and exhibited compositions crowded with groups of figures. He attributed this to his father's possessing a fine copy of 'The Penny Wedding'; but in truth it was the general tendency of young artists at the end of the thirties and the beginning of the forties, and Horsley in his *Memoirs* speaks rather lightly of Millais because he usually confined himself to two or four figures. Goodall soon found an appreciative public, for which he painted historical genre, such as 'The Happier Days of Charles the First,' and was elected an Associate at the age of thirty-one, and a full Academician ten years later. By this time he had betaken himself to Venice, and thence he went to Egypt, where he obtained subjects for a long series of large canvases, rather mechanically composed, which at last failed to find buyers. He also of later years devoted attention with success to English landscape, and his 'Thames from Windsor Castle,' and more especially 'Harrow on the Hill,' were a good deal admired. At a later date he essayed to establish himself as a painter of portraits of ladies, but somehow he failed to achieve popularity in this branch of art, and no great surprise was felt when the once prosperous artist was obliged to call his creditors together. He met with general sympathy in his reverses, but they broke his health down, and his death was not unexpected.

Sint-Br Sessig.

THE Cambrian Archaeological Association will hold its fifty-eighth Annual Meeting at Cardigan, on Monday week, August 15th, and the four following days. On the Tuesday, August 16th, the members will meet and visit the following objects of interest: The church of Cardigan, with its chancel of "Decorated" period (the rest was rebuilt 1702-48); the Benedictine Priory under Chertsey Abbey, founded before 1291, and the Castle; the Mount Church, fortunately unrestored, where the vicar will read a paper on the traditions and customs of 'Sul Coch y Mwn'; Tre Saith, with its legend of Seven Maidens; the Dyffryn Bern Stone; Penbryn Church, early, on which Mr. Tobit Evans will

read a paper; Castell Nadolig; Y Gaer, an old entrenchment in good preservation; and Crug Mawr, scene of a fight between Gruffudd ap Rhys and the Normans in 1135. At 8 p.m. the Mayor and Corporation of Cardigan will receive the Association, the President will deliver his address, and papers will be read by Prof. Anwyl on 'The Early Settlers of Cardigan,' and Mr. W. Riley on 'Tumuli near Ogmores River.' On Wednesday, August 17th, the Association will proceed to Nevern, and inspect its cruciform church, the Castle, and the rock-hewn cross, on which the Rev. Isaac Morgan will contribute a paper; Carn Ingli, an important stone-walled camp, with hut-circles; Carn Ffol, a smaller camp of same character; Newport, where the church was unfortunately restored in 1880, but under this tower is a tombstone of fourteenth century: CES : ANEGIT : ICI : DEV : DEL : ALME : EIT : MERCTE (Mr. Isaac Morgan will here read a paper); the Castle, built by William, son of Martin de Tours; and the Pentre Evan Cromlech. The members will take tea at Llwyngwair, and visit Castell Mawr, a fine circular earthwork, and Pengrugin Cemais. On Thursday, August 18th, the Association will proceed to St. Dogmael's Priory, under Abbey of Tiron, founded by Robert Fitz-Martin, c. 1126, and inspect the Latin and Ogam inscribed stone, and the stone from Manian Fawr, with incised crosses; Cilgerran Church and Castle; the Castle of Newcastle-in-Emlyn; the church at Cenarth, and the ancient font, with human heads and serpents carved thereon; the vicar will kindly show his valuable collection of antiquities. In the evening the annual meeting of the Association will be held in the Guildhall. On Friday, the 19th, Bridell, Moel Trigarn, Clydai, Capel Colman, and Maen Colman will be visited; and a public meeting will be held in the evening, when several papers will be read.

'A SKIRMISH ON THE YALU,' a picture by a Japanese artist, S. Tozo, of Tokio, is on view at the Modern Gallery, 175, Bond Street.

MESSRS. DICKINSON, of New Bond Street, have in preparation a reprint of 'The Life of G. Morland,' by G. Dawe, R.A., with notes and an introduction by Mr. J. J. Foster, author of 'The Stuarts,' 'British Miniature Painters,' &c. The work will contain over fifty photogravure illustrations chosen from Morland's masterpieces in private and national collections, including several which have never been engraved.

M. GUILLAUME, the Directeur of the Académie de France at Rome, recently announced his intention of resigning his appointment at the Villa Medici, giving as his excuse for this step his great age, of which, as one of the papers has remarked, "il est le seul à s'apercevoir." His departure from Rome will be a matter of general regret. M. Guillaume, who was born at Montbard (Côte-d'Or) in July, 1822, has held his present appointment since 1891. The choice of his successor is already being discussed, and MM. Bonnat, Chaplain, Paul Dubois, and Detaille are named as being among the most likely candidates.

THE Paris Musée de l'Armée has just received from M. Delarue a remarkable collection of military drawings, the work of a Russian artist named Kobenn. They have considerable historic as well as artistic interest, and represent Russian military scenes of about 1790, during and about the time of the final partition of Poland. This collection is arranged for public inspection in the Salle de la Révolution.

THE two great Paris Salons have only just closed their doors, and yet active preparations are being made in connexion with the Salon d'Automne, which is to be held at the Grand Palais from October 15th to November 15th. The dates for the reception of intending exhibits are arranged as follows: Painting and drawing, September 26th; sculpture, September 28th; architecture, engraving, and objects of art,

September 30th. In each department (except the last) an extra day will be allowed to the sociétaires. No work of art of any kind which has been already exhibited at any Salon in Paris is admissible.

M. ANDRÉ ARNOULT recently contributed a very interesting paper to the *Journal des Arts* concerning a half-length portrait of a man, which had been for years relegated to an imperfectly lighted room of secondary importance in the Museum at Dijon. The condition of the picture was so bad that successful restoration or cleaning was regarded as impossible. The well-known firm of picture cleaners attached to the Louvre, MM. Brisson, undertook the task, the result being that the portrait is now regarded as one of the *parures* of the gallery. It represents an old man wearing a large black hat with gold ornaments:—

"Il est vêtu d'une riche pelisse de damas feuille morte largement fourrée; sur sa poitrine pend à une chaîne d'or un lourd joyau, et ses mains osseuses tiennent un objet que je crois être un é mouchoir. Le même se voit aux mains du seigneur de Dinteville, dans le tableau de Holbein, à la National Gallery, 'Les Ambassadeurs.'"

A communication from the keeper of the Grand Ducal Museum at Oldenburg establishes the fact that the personage in the Dijon portrait is Edgar, first Comte de Frise, 1473-1528, of whom an identical portrait, with some minor variations in the costume, is at Oldenburg, where it is ascribed to Lucas van Leyden. The Dijon portrait was included in the legacy of the artist Claude Hoin, who was keeper of the Dijon Museum at the time of his death in 1817.

MUSIC

The History of American Music. By Louis C. Elson. (Macmillan & Co.)

THE writer of this highly interesting history is known as the author of 'Our National Music' and 'Shakspeare in Music.' In these smaller books he showed wide and careful research, and here, again, we find him a trustworthy guide. The folk-music would seem to be the natural starting-point for a history of this kind; but Mr. Elson considers the music of the North-American Indians as "absolutely 'no thoroughfare' as the ancient chants of China." He does not, however, deny its interest, and references are made to it later on in the volume. The true beginnings of American music are to be sought in "the rigid, narrow, and often commonplace psalm-singing of New England." The account of the psalmody of those days is curious. The first native composer appears to have been William Billings (1746-1800), the author of an 'Essay on the Nature and Properties of Musical Sound.' He published hymn-tunes which, judged by rule, are decidedly faulty. But Billings despised rules laid down by theorists:—

"I don't think myself confined to any rules of counterpoint laid down by any that went before me, neither should I think (were I to pretend to lay down rules) that any who come after me were any ways obligated to adhere to them any further than they should think proper; so, in fact, I think it best for every Composer to be his own Carver."

Beethoven, by the way, was much of the same mind; but before breaking rules he learnt to obey them.

In mentioning early concert societies reference is, of course, made to the interesting fact that a commission was offered to Beethoven in 1823 to compose an oratorio

exclusively for the use of the Handel and Haydn Society, founded in 1815. Allusion is made to a notice in the *Morgenblatt für gebildete Leser* (November 5th, 1823) concerning "an oratorio with English text for Boston." Nohl, indeed, in his 'Life of Beethoven,' makes a quotation, apparently from the same article, referring to the various works on which the composer was engaged at that time; and in it we read of "a Biblical oratorio with English text, sent to him through the American ambassador." The work, however, was not written. In later years Robert Franz was commissioned by that same society to prepare his version of 'The Messiah,' the first performance of which is said to have been given at Boston. The account of the Handel and Haydn Society is necessarily brief, yet enough is said to show how powerful a factor it was in the rise and progress of music in Boston.

The first orchestra was founded in America by an oboe player, Gottlieb Graupner, in or before the year 1810; the now obsolete symphonies of Gyrowetz were the stock works; but occasionally Graupner was bold enough to venture on a performance of a symphony by Haydn, at that time the highest name in the musical firmament. An account is supplied of later attempts at orchestral concerts in Boston, also of the establishment of the Philharmonic Society at New York, and the enterprise and perseverance displayed by various directors and conductors deserve all recognition; but Mr. Elson asserts that "the beginnings of something akin to European technique and ensemble, the presentation of great musical works with something like their true reading," only began with Theodore Thomas, who was not only a great conductor, but a progressive musician. At three concerts given under his direction in Farwell Hall, Chicago, in 1869, some orchestral excerpts from Wagner's works, sent by Liszt to Thomas, were actually performed before they were heard in Europe; these were most probably excerpts from 'Rheingold' and 'Die Walküre.' The Boston Symphony Orchestra, the Philadelphia, the Pittsburgh, the Cincinnati, the Chicago, and the New York Philharmonic are the only orchestras "that can be called permanent in any degree," and he adds that "the 'permanency' of any of them may crumble if the wealthy subscribers tire of paying annual losses." Endowment, both in America and in this country, seems the only means of establishing concerts of high-class music on a solid basis. The performance of the 'Beggars' Opera' at New York in 1750 is supposed to be "the first entertainment of this kind given in the colonies"; but the first serious attempt was made by the opera troupe under Manuel Garcia (father of the veteran teacher, who was a member of this very troupe) in 1825, and our author might perhaps have mentioned the interesting fact that Mozart's 'Don Juan' was one of the operas performed, and in presence of the librettist, Da Ponte, who at that time was living in New York. Mr. Elson does actually mention him, but only in connexion with the Montessor opera troupe, which went to America seven years later, and chiefly through his efforts.

Our author rightly places at the head of living American composers Paine, Chadwick, MacDowell, and Horatio Parker, and in discussing their art work, also that of other composers, he does not confine himself to mere description and praise; he really notes anything which he considers weak or dry in their music. In speaking of MacDowell's second concerto, played by the composer at the London Philharmonic Society's concert of May 14th, 1903, he remarks that "utter lack of unanimity of judgment showed that the reviewers [London] were face to face with a modern whom they could not fully comprehend." He may be right; but each critic has a standard of his own, or, in the words of the Latin poet, "quot homines tot sententiæ."

The concluding chapter of this valuable volume is entitled 'Qualities and Defects of American Music.' Mr. Elson finds "the chief fault of our musical system in the excess of piano playing." "Bigness at any cost" is the failing of many composers. Again, haste he describes as "another demon brooding over American music." But America is not the only country in which these demons are to be met with. However, Mr. Elson, judging by a retrospect of fifty years of America's musical endeavour, considers that the future is full of promise.

Musical Gossip.

THE Promenade Concerts at Queen's Hall, under the direction of Mr. Henry J. Wood, commence this evening, when the programme will include a Concerto in a minor for organ and orchestra, Op. 100, by Enrico Bossi, the present director of the Bologna Conservatorio, whose organ works are widely known. On the following Tuesday will be produced a Concerto (alla fantasia) for violin and orchestra, by Stewart Macpherson; on Wednesday an aria from Tchaikowsky's 'Mazeppa' will be sung; and on Saturday night (August 13th) there will be two novelties: a Poème Épique, by S. Wassenko, and a Concerto for 'cello and orchestra, by Van Goens. Symphony Concerts at the Queen's Hall under Mr. Henry J. Wood are announced as follows: October 29th, November 12th and 26th, and December 10th; and next year January 28th, February 11th and 25th, and March 11th.

MISS MARIE HALL, who has had a severe attack of typhoid fever, is now convalescent, and hopes to resume her professional engagements about the middle of October.

THE Lamoureux Orchestra, under the direction of its present conductor, M. Chevillard, will visit Berlin in October, and give a series of concerts, probably in the Theater des Westens.

THE death is announced of the organist Auguste Wiegand at Oswego in the United States. He was born at Liège in 1848, and studied under Jules Dupont. He was organist at Antwerp, Sydney, and finally at St. Paul's in the city in which he died. He inaugurated the gigantic organ at the present St. Louis Exhibition. *Le Ménestrel* of July 31st announces, by the way, that the distinguished organist M. Alexandre Guilmant is about to start for America to give a series of thirty-six recitals on that instrument; also that he has been commissioned by the Minister of Public Instruction and Fine Arts to report on the state of organ building and organ teaching in America.

Le Ménestrel of the same date publishes a translation of a letter of Wagner's which recently appeared in print for the first time in a Munich paper, and which is connected with

America. It was addressed to Dr. Hartenfels, and bears the address and date, "Giustiniani Palace, Venice, December 24th, 1858." An offer had been made to Wagner to conduct some of his operas at New York, and the master replies that, being poor and without any settled income, a substantial offer would tempt him, would, in fact, be his sole reason for accepting. "As to the fate which awaits my operas in America," he says, "that does not really affect me." This mode of viewing matters sounds somewhat commercial, but then he declares that he wanted independence so as to work at his ease; further, we know that Wagner, like all geniuses, was constantly looking forward; the operas he had written were to him as nothing compared to those which he had in contemplation.

PERFORMANCES NEXT WEEK.

Mon.—Sat. Promenade Concerts, 8, Queen's Hall.

DRAMA

BIOGRAPHY BY CONJECTURE.

Shakespeare's Story of his Life. By Charles Creighton. (Grant Richards.)—It is a pity that Shakespearean students do not all subscribe to a "self-denying ordinance," and follow the Horatian maxim in regard to the publication of their works. Dr. Creighton, for example, became interested in Mr. Samuel Butler's book on the Sonnets in 1899, since which date he has read a good deal, and before he has taken time to digest his reading has produced a bulky volume upon his theories of Shakespeare's life. In this the facts and fancies that are worth remembering are dwarfed by an overgrowth of hazy opinion and illogical argument. As an illustration of the general trend of his literary criticism, it may be mentioned that he takes for granted that Shakespeare published his plays himself, whether signed or unsigned—that he prepared for publication and brought out himself the edition of the 'Sonnets' of 1609, affixing the 'Lover's Complaint' to illustrate their hidden meaning. Dr. Creighton supports this opinion by asserting that publishers could not have pirated his works then; and that if Shakespeare had not willed it should appear, he could have extinguished it as well as he did another book in which he was partly concerned—"Amours by J. D., and certain other Sonnets by W.S., 1600." Dr. Creighton has taken the trouble to find out that "J. D." meant John Davies, but has taken it for granted that "W. S." must mean Shakespeare. No one accepts this. Some have believed the letters represented Wye Saltonstall, but Dr. Arber has pretty well proved that the author was William Smith.

Dr. Creighton follows Mr. Tyler in the Herbert-Fitton theory, and Mr. Wyndham in the story of the theatre war, though he adds many opinions of his own. Accordingly, to those who do not accept these theories the book will not appeal. There are a few who still find it difficult to believe that Shakespeare waited until 1598 to be "raised out of blank ignorance," and taught how to write sonnets, by a young nobleman of eighteen who had just come to London—difficult to see how he could be introduced at once, commence to write at once, compose, and write a sufficient number of sonnets to give Meres time to send a notice of them, through the censor, to the press in six months, and for Jaggard to steal the two ripest of them within a year after Herbert's arrival in the metropolis. There are others who, harmonizing all these difficulties, and believing that the poet forswore his "love without end" to his early patron, and turned to a new love in Herbert, yet do not accept, because they cannot find any proof, that Mary Fitton, the foolish, fair young girl who trusted

Herbert, was the wicked, dark, married woman of the Sonnets. There is not the smallest resemblance between the characteristics of the two women; there never has been brought forward the slightest evidence that Shakespeare was acquainted with her, and his works belie the charge brought against him of baseness sufficient to make the hypothesis tenable. Dr. Creighton finds his proof easily in a scurrilous MS. ballad at the Record Office. This states that

The white doe was lost.
Pembroke struck her down
And took her from the clown.

Now who could the "white doe" be but the "dark lady," Mary Fitton? who could the clown be but a player? and what player but William Shakespeare? This is a specimen of Dr. Creighton's "external testimony." No one, however, would have called our poet "a clown" in 1600, and fortunately for Shakespeare-lovers there is another rendering of the tragic tale. Mary Fitton was reputed to be the best dancer at Court, William Kemp, who was a clown, the best dancer on the stage, and he dedicated to her respectfully his 'Nine Days' Dance to Norwich,' in 1600.

Having, however, made up his own mind on these and other points, Dr. Creighton proceeds to illustrate them by internal argument. The whole of the Sonnets and plays are filled with the repulsive story. In the lovely Sonnet 99 "the forward violet" refers to Mary Fitton's child, because a violet is a little pansy, and the pansy was the Fitton flower. The 124th Sonnet was in regard to the death of this child. Mary was Ophelia in 'Hamlet,' and "Rosemary" meant Herbert and herself. On similarly weighty evidence Dr. Creighton finds that Shakespeare desired with an absorbing passion to be made poet laureate on the death of Spenser in 1598-9—that he found his patron's influence was promised to Daniel, the poet of his family, and Shakespeare's "rival poet."

But when thy countenance filled up his line,
Then lacked I matter, that enfeebled mine,

meant that Herbert had filled up the line or certificate to support the application of the successful Daniel!

"This refusal to Shakespeare of the Laurel Crown, which no one hitherto had detected in the sonnets upon the rival poet, accounted for the caustic and impassioned series next following, of which the first is

Farewell, thou art too dear for my possessing,
which *thou* refers to the Laurel Crown."

To this crown also, and not to the crown of Denmark, Hamlet refers in his impassioned talk about his uncle's usurpation, on his taking the crown from the shelf to put in his pocket.

Dr. Creighton elaborates a supposition, advanced before, that Shakespeare meant to represent himself in all the good and interesting characters—in Hamlet, Achilles, Orlando, Prospero. Where he found his villain for his plays is Dr. Creighton's own pet and particular novelty. Not content with expelling the Earl of Southampton from his proud position of being Shakespeare's friend; after a remarkable quarrel, he makes him his bitterest enemy. He says that Southampton had been a cynic from his youth up, easily proved by his boyish college essay on the subject 'All are Invited to Virtue by the Hope of Reward.' Dr. Creighton forgets that subjects, and even arguments, were often fixed by college authorities, and that reasonably good Latin was all that the boys were expected to find. After Shakespeare's outburst in the Dedication of 'Lucrece' in 1594, Dr. Creighton proves that Southampton himself wrote 'Willow-bie his Avisas' as a skit upon it. Thereafter he helped Shakespeare with his plays, their earliest being 'The Merchant of Venice.' They published them without subscribing names, because Southampton objected. When the Earl was abroad in 1598 Shakespeare began to publish his

plays himself, and signed them, thus taking the whole credit to himself. This enraged Southampton so much that he became the mortal enemy of the poet for the rest of his life, and directly worked against him in regard to the laureate crown. Shakespeare inveighed against him in return in the Sonnets, in many a bitter passage; meant to insult him when he spoke of false hair, because in the 'Sidney Papers,' Willoughby, in his quarrel, is said to have "pulled off some of Southampton's locks." After that date Southampton was the model for all the dramatist's unpleasant people: Count Bertram in 'All's Well that Ends Well,' Malvolio in 'Twelfth Night,' Oliver in 'As You Like It,' Claudius in 'Hamlet,' Antonio in 'The Tempest,' "a man hard, clever, conscienceless, cynical as well as ambitious and unscrupulous." One cannot but wonder where Dr. Creighton found the application of all these adjectives. He partly explains this. In the account of the Essex treason it is stated that Southampton said to Sir Robert Sidney "that hope is so little, that without hostages we will rather make choice of this *noe* hope than of that *hope*." In 'The Tempest' Dr. Creighton found Sebastian saying,

I have no hope
That he's unwounded,
and Antonio,

O, out of that *noe* hope
What great hope have you!

"This was enough at the outset to identify Antonio with Lord Southampton, Sebastian with Essex, the plot in the play with the historical conspiracy of these two."

Thereupon Dr. Creighton, because Antonio was the suggester, argues backwards that "the poor young Earl" was not drawn into the conspiracy, as was said, from love to Essex, but was the suggester and prime mover, and that he wrote 'Richard II.,' and had it performed to create suggestions in the minds of the audience.

Christopher Marlowe and his Associates. By John H. Ingram. (Grant Richards.)—In a volume of over three hundred pages, including preface, appendixes, notes, bibliography, index, and plates—for the illustrations, twenty-seven in number, though *hors texte* and only pasted in, are counted as pages—Mr. Ingram has published the results of several years' study of the life and works of his hero. Of the illustrations, consisting of portraits, views, facsimiles of documents, &c., not much can be said in commendation; yet the volume as a whole, for excellence of print, paper, and general get-up, is worthy of all praise. It would be really a pleasure to be able to award like praise to its author's work; but we must reluctantly admit that, at its best, this impresses itself on us as an unnecessary book; it adds very little indeed, and nothing of any importance, to our scanty knowledge of Marlowe's personal history or of his short and brilliant career as a poet. Mr. Ingram's main object is to prove that Marlowe was eminently respectable and respected by his respectable friends; but he has not much beyond probabilities on which to rely—probabilities of his having done or said things for which there is no evidence, and probabilities of his never having done or said things for which, at any rate, tradition credits or discredits him. The accusations against him are, after all, not of things done or even written by him, but of opinions—utterances probably loosely and recklessly put forth among boon companions—shocking, indeed, to the orthodox of his age, and highly reprehensible as offences against good taste in all time. Such as they are, Mr. Ingram will have none of them; forgery and malignancy account for them all—forgery among the documents in which they are recorded, and malignancy or folly in those who set them afloat or repeated them. Marlowe's accusers have a bad quarter of an hour in Mr. Ingram's hands. Poor Greene is a dissolute vagabond, generally untruthful; a writer of catchpenny confessions and trumpery tracts,

who, out of mere envy, conceived an unquenchable hatred of his rival; his malignity almost unique amid the blackest records of human infamy; his memory a blot on the literary history of his time. Kyd is a hack-writer, a notorious compiler of catchpenny tracts, a penny-a-liner. A book tolerably well known as 'Palladis Tamia,' by "a certain Francis Meres," is a hotchpotch of fantastic fooleries; none of its statements to be accepted unless corroborated by unimpeachable authority; and yet Mr. Ingram can quote it with approval when it serves his purpose. Beard's 'Theatre of God's Judgments' is a farrago of everything unsavoury; one of the filthiest of the evil-minded school; a bestial book. On the whole, the careful reader will incline to think that Mr. Ingram is not of a judicial turn of mind—is too much of the advocate. The notes are not particularly full, and, being separated from the text, give one some trouble to refer to. Reference from them back to the text is still more difficult. There is a good and full bibliography, and a fairly good index. One or two slips have escaped correction at press. On p. 127 'A Woman Killed with Kindness' is attributed to Ben Jonson; and on p. 170 'The True Tragedy,' &c., is given as the sole foundation of the Second and Third Parts of Shakspeare's 'Henry VI.'

CANKER-BLOOMS AND CANKER.

FOR confirmation of Sir George Birdwood's statement that "canker," "canker-rose," and "canker-berry" are synonyms "throughout the south of England" for the dog-rose and its fruit, I have searched the only Southern floras I have ('Flora of Plymouth,' T. A. Briggs; 'Flora of Kent,' F. J. Hanbury; and 'Flora of Hampshire,' Fredk. Townsend) without success, and also, what should be more to the purpose, the floras of Warwickshire and the adjacent counties of Worcester and Oxford, with a like result. In the 'Flora of Plymouth' "pig-rose" is given as the local synonym. In R. C. A. Prior's work, 'On the Popular Names of British Plants,' the *Boletus* is placed under "canker" and the field poppy (*Papaver rhæas*) under "canker-rose," but no hint is given of the dog-rose under these heads. Quite unexpectedly, in looking for such a notice, I came upon the following passage in Dr. Fernie's interesting work, 'Herbal Simples':—

"In Sussex the peculiar excrescence which is often found on the briar, as caused by the puncture of an insect, and which is known as the *canker*, or 'robin redbreast's cushion,' is frequently worn round the neck as a protective amulet against whooping-cough."

Sir George also says that the "canker" of Milton in 'Lycidas' may be the bedeguar. Is not the term there rather used of "a worm that preys upon blossoms," as according to Dr. Alexander Schmidt in the 'Shakespeare-Lexicon' it is, in sixteen instances, in Shakspeare's works, and as the "taint-worm" of the next line might lead us to think?

My suggestion, however, owes any weight it may have almost entirely to Sonnet LIV., which, with almost scientific precision, gives seven characters by which the object referred to may be determined. As five of these characters cannot with accuracy be applied to the rose (but all of them exactly indicate the gall), it seems an impeachment of Shakspeare's acuteness as a field naturalist to suppose that he intended the former.

As to the bedeguar not affecting the dog-rose so much as the sweet-briar, I may just say that in my neighbourhood the sweet-briar is very rare, and its near ally, *Rosa micrantha*, not very common; and, so far as I recollect, I have not seen the gall upon either, while it is most abundant upon *Rosa canina*, which occurs here in many varieties and forms.

I should certainly tremble to incur the anathema pronounced upon those who remove

their neighbours' landmark, but I conclude this would be inoperative where it had been set up in the wrong plot. RICHARD F. TOWNDROW.

Dramatic Gossip.

THE return to the stage of Miss Evelyn Millard, after an absence of four years, will take place this autumn at the Imperial in Mr. Waller's production of 'The Master of the King's Company.'

MISS LENA ASHWELL will produce at the Coronet Theatre on September 5th the promised rendering by Mr. Michael Morton of 'La Montansier.' In addition to actors previously announced who will join her travelling company, Mr. Frank Mills has been secured.

In his speech upon closing the New Theatre, Sir Charles Wyndham announced that the tenancy of the house by Messrs. Maude and Harrison will be followed by that of Mr. and Mrs. Fred Terry.

ON the 1st inst. (Bank Holiday), and during the week, seven West-End theatres were open. These consisted of the Adelphi, the Gaiety, the Criterion, the Prince of Wales's, Daly's, the Shaftesbury, and the Apollo.

THE new play by Mr. Henry Arthur Jones, which has been read at the Garrick, will have for interpreters Miss Violet Vanbrugh, Miss Nancy Price, Miss Ethelwyn Arthur Jones, Mr. Arthur Bourchier, Mr. Sydney Valentine, Mr. O. B. Clarence, Mr. A. E. Matthews, and Mr. Nye Chart.

THE appearance of Miss Maude Adams, that most evasive of actresses, so far as London is concerned, will, it is announced, take place in a drama written for her by Mr. Zangwill.

M. PIERRE BERTON, one of the collaborators in 'Zaza,' has written a new play, which will be produced by Mrs. Lewis Waller.

THE monument to Talma, which is shortly to be inaugurated at Poix-du-Nord, is one of the many which have been long of developing into an accomplished fact. Among the 2,000 inhabitants of the place there are (according to the *Figaro*) about a hundred descendants of the great actor; one is a baker, another is an innkeeper, a third an ironmonger, and so forth. The scheme for the erection of a monument to Talma appears to have been galvanized into new life through an incident which followed the historic review of Châlons. A Col. Talma, in the bodyguard of the Tsar of Russia, paid a visit to Poix-du-Nord after the review, and was in danger of being suffocated by the "embrassades de ses cousins." He contributed 1,000 francs towards the cost of the monument of his ancestor, and other contributions rapidly flowed in. The monument is the work of the sculptor M. Fagel, and is practically finished.

M. PAUL COUDURIER, the London correspondent of *Le Figaro*, has contributed to that journal the opinions of M. Paul Hervieu concerning the English stage, elicited from that dramatist during a recent visit to London. The general utterances of the author of 'Le Dédale' are so favourable that a doubt is pardonable as to their entire sincerity. One question that he asks deserves an answer: "Pourquoi cette habitude un peu barbare qui consiste à darder sur le personnage principal une projection lumineuse d'un éclat pénible et surnaturel." The responsibility for this rests on that crying defect of our stage that all questions of art are subordinated to the personal vanity of the leading actor and manager.

MR. E. COMPTON is on the look-out for a London theatre at which to produce 'Tomorrow,' his three-act comedy given at Paisley on Feb. 12th.

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